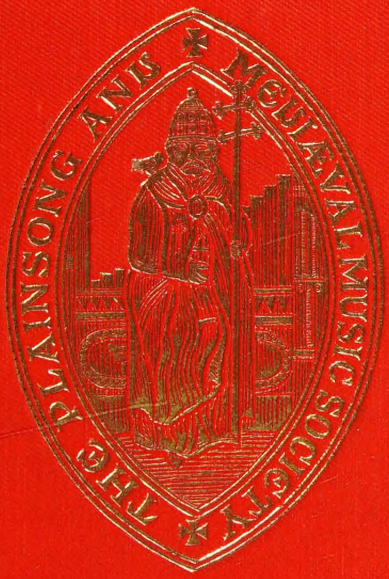
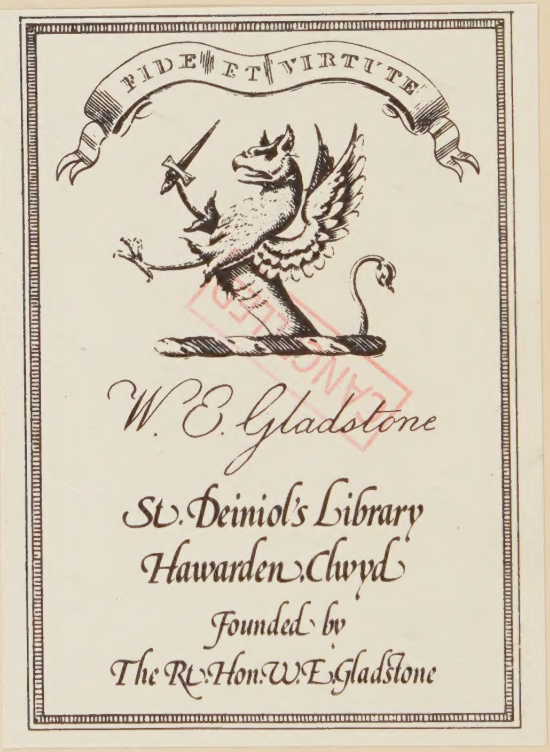
PIÆ CANTIONES

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PIÆ CANTIONES

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British Museum, Royal MS. 7 B. viii, f. 3*b*. French (?), late xv century.

PIÆ CANTIONES

A Collection of Church & School Song,
chiefly *Ancient Swediſh*, originally
publiſhed in A.D. 1582 by
THEODORIC PETRI
of *Nyland*

Reviſed and re-edited, with Preface
and Explanatory Notes, by the
REV. G. R. WOODWARD, M.A.
and printed at the
Chiſwick Preſs
for the

Plainſong & Medieval Muſic Society

LONDON: 44, Ruſſell Square, W.C.

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PIÆ CANTIONES ECCLESIASTICÆ ET SCHOLASTICÆ VETERVM EPISCOPORUM, in Inclyto Regno Sueciæ paſſim vſurpatæ, nuper ſtudio viri cuiuſdam Reuerendiſs: de Eccleſia Dei & Schola Aböenſi in Finlandia optime meriti accuratè à mendis correctæ, & nunc typis commiſſæ, opera

THEODORICI PETRI
Nylandenſis.

His adiecti ſunt aliquot ex Pſalmis recentioribus.

Imprimebatur Gryphiſuualdiæ,
per Auguſtinum Ferberum.

CANTIONES

NOS.

DE NATIVITATE DOMINI
I–XIV, LIII–LIV, & LXXVIII

DE PASSIONE DOMINI . . . LV–LVIII

DE RESVRRECTIONE DOMINI
XV–XVIII & LIX–LXII

IN FESTO PENTECOSTES . . . LXIII

DE TRINITATE . . . XIX, LXIV–LXV

DE EVCHARISTIA . . . . . XX–XXI

CANTIO PRECVM. XXII

DE BEATA VIRGINE MARIA
XXIII–XXVIII, LXVI–LXX

DE FRAGILITATE & MISERIJS HVMANÆ CONDITIONIS XXIX–XXXVIII & LXXI–LXXIV

DE VITA SCHOLASTICA
XXXIX–XLVI, LXXV–LXXVI

DE CONCORDIA . . . . XLVII–XLVIII

HISTORICÆ CANTIONES . XLIX–L & LXXVII

DE TEMPORE VERNALI . . . LI–LII

DEDICATED

TO

His Majesty Gustaf the Fifth

KING OF SWEDEN, OF THE

GOTHS AND THE

WENDS, K.G.

Preface

¶ The preſent work is a new edition rather than a reprint of Theodoricus Petri's Piæ Cantiones (1582). Had the Committee of the Plainſong and Medieval Muſic Society thought fit, the original volume might have been eaſily reproduced in *facſimile*. Doubtleſs ſuch a courſe would have ſatisfied muſicians, ſcholars, and antiquaries. But, if the book was to be of any practical uſe, and poſſible 'in Quires and Places where they ſing,' it was neceſſary that the old work ſhould appear in a new ſhape (*aliuſque et idem*). If ſlightly modified in the preſent edition, as regards ſome of the words, Petri's original has received the gentle handling due to a work ſo venerable of age, ſo full of piety, poetry, and muſical beauty. ¶ The reaſons for printing the book in its preſent ſhape rather than for reproducing it exactly as it ſtands are threefold: (i) The difficulty and uncertainty as to the proper diſtribution of the muſic-notes, the grouping of the muſical phraſes, and the lack of guidance in the determining of the ſlurs and ligatures. Auguſtin Ferber and his compoſitors of 1582 had been careleſs in the matter of regiſtering and ranging the words beneath the notes. Therefore had this book been an exact replica of the earlier edition, the objection would have been perpetuated, not removed. As it is, an attempt has been made, occaſionally more by gueſſwork than with abſolute certainty, to print the Latin words exactly below their

proper

proper notes. (ii) It was felt that the great variety of clefs (no fewer than nine) employed in the original work might prove an obſtacle in ſome quarters; though, with a little patience and practice, the old clefs become eaſy as A B C, eſpecially when only one occaſional B moll is introduced into the ſignature, and all ſharps are excluded. But, as a conceſſion to the weaker brethren, and to encourage and facilitate the uſe of this book, the bulk of the tunes have been tranſpoſed into the ordinary treble and baſs (or barytone) clefs. At the ſame time, beyond tranſpoſition, no liberty whatſoever has in any caſe been taken with the muſical value or with the poſition of any note of the muſic. The ancient ſixteenth century notation has been retained, as being more artiſtic than the modern ſtyle of the twentieth century founts, and as being more in keeping with an old-faſhioned muſic-book, ſuch as this is. (iii) But the principal hindrance in the way of printing theſe PIÆ CANTIONES, as a whole, was their introduction and toleration of certain grave doctrinal errors. Petri himſelf, or the Very Rev. gentleman of Åbo, of whom he ſpeaks in his title-page, had ſubmitted ſome of the excellent work of the *Veteres Epiſcopi* to ſevere treatment; chiefly in regard to certain expreſſions of their devotion to her whom all generations ſhall call Bleſſèd. He ſhould have left their writings alone. *Certe piè interpretanda, quæ tantæ pietatis imaginem præ ſe ferunt.* Loth to loſe altogether ſome of the choiceſt gems of the Old Church *Carmina Mariana*, Petri, being one of the 'New Religion,' felt conſtrained to tranſform ſome of the *Cantiones* in honour of Our Lady into *Cantiones* in worſhip of Our Lord. Conſequently, in order to make theſe pre-Reformation Canticles fall into line with the received Lutheran notions of Orthodoxy, Petri allowed them deliberately to be altered, not for

 the

the better but for the worſe. One might overlook the bad taſte of theſe Renaiſſance theologians in ſtyling Our Lord the *Son of Lucrece*;[1] one might forgive the faulty rimes and aſſonances[2] which theſe clumſy hymn-menders ſubſtituted for the fine workmanſhip of the Old Church medieval clerks and cloiſter-men; but it was impoſſible in this new edition of 1909 to repeat and ſtereotype the ſtrange blunders and meaningleſs ſimiles, which were the inevitable conſequences of this unneceſſary and non-theological tampering with the old text. It was one thing to call the Bleſſed Virgin another Judith, a ſecond Jael, a new Eſther, but quite another matter to apply theſe terms to Our Lord. Then it became nonſenſe. It was well enough to compare the Mother of God to the Ark that bare the true Moſes of His People; the Veſſel containing the very Manna from heaven; the Throne of Solomon; and to deſcribe her as 'Porta clauſa nec peruia,' but abſurd to transfer theſe figures to Our Lord. But far worſe. Like the men in the Pſalms, 'brought into great fear where no fear was,' Petri and his Lutheran adviſers, wiſhing to avoid all appearance of Mariolatry, fell unintentionally into the other extreme, and became guilty of hereſy concerning the divinity of Mary's Son and Mary's Saviour. So it happened to them according to the true proverbs: *Incidis in Scyllam cupiens vitare Charybdim*;[3] and again, *Dum vitant ſtulti vitia, in contraria currunt.*[4] The phraſe, 'Te decet *poſt Dominum* laus honor et poteſtas'[5] was all right when applied to Bleſſèd Mary, but all wrong when transferred to Our

[1] Lúcretĭæ natus (ſee No. XXXIX, p. 67, l. 3).

[2] Virgo ſine viro peperit te,
Et poſt virginem declarauit ſe (No. XXIV, pp. 36 and 239).

[3] Philippe Gaultier, 'Alexandreis,' bk. v, l. 301, *circa* 1300.

[4] Horace, Sat. i, 2, 24.

[5] See *Cantio* (No. XXVI, p. 42, l. 1).

Lord. To ſay 'O Virgo, filia Patris qui te fecerat' was perfectly correct; but to parody the words, and ſay 'Dei Nate, Fili grate Patris, qui te fecerat'[1] was utterly incorrect, and at variance with the Nicene ſtatement that Our Lord was begotten, not made (*genitum non factum*). Conſequently there was no alternative but to reſtore theſe particular *Cantiones* to their original integrity, and with the aſſiſtance of Dreves and Blume's 'Analecta Hymnica' this duty has been done as faithfully as poſſible.

¶ A few words concerning the SVPPLEMENTVM (pp. 91-201). Although each of Petri's PIÆ CANTIONES poſſeſſes an intereſt of its own, it was not to be expected, in a collection of ſeventy-three, that all ſhould be of equal merit. Some were bound to be leſs tuneful, or more difficult and lengthy than their fellows; and it was felt that the introduction of theſe leſs deſirable numbers would increaſe the ſize and coſt of the book, and therefore their room was thought more welcome than their company. In ſome caſes, too, there were unuſual difficulties in fitting the text to the tune, and in other inſtances it was foreſeen that ſome of the *Cantiones* were not likely to win much popularity. Conſequently, at the outſet, the Plainſong and Medieval Muſic Society decided to make a ſelection of the likelieſt. But who ſhould chooſe between the wheat and the chaff? Fifty-two undoubtedly of the beſt were already ſet up in type, and printed off, and a complete liſt of all the omiſſions was ready for the preſs, with the firſt lines of the words, and the *Sic incipit* of the various tunes, and parts of the tunes, when, in accordance with the advice of competent judges, the Society reconſidered their deciſion, and finally determined to reprint the whole collection.

[1] See *Cantio* No. LXX, p. 260, St. II, l. 5.

Otherwiſe many intereſting lyrics, many quaint and flowing melodies, and ſeveral early ſpecimens of polyphonic muſic-writing would have been excluded. This reſiduum of exactly ſix and twenty has therefore been printed in the SVPPLEMENTVM; wherein, unlike the previous part of the book, the ancient clefs have been ſyſtematically preſerved, and the tunes reproduced as they ſtand in PIÆ CANTIONES.[1] Where the plainſong, or tenor only, of a ſetting had been already given in the body of the book, it has been repeated in the Supplement, with the addition of the deſcant, alto, and baſs, if any. ¶ At firſt it was propoſed to iſſue the fifty-two, without preface or commentary, and to let them ſpeak for themſelves; but later on, it ſeemed better to write a preface and notes. It is to be regretted that Petri of Nyland in 1582 left nothing on record, beyond the ſcant information contained in his title-page, as to the ſources, origin, hiſtory, and nationality of his words and tunes. Had he only foreknown the appreciation in ſtore for his literary and muſical efforts he would aſſuredly have remedied this omiſſion, and thus made his book even more valuable than it is. ¶ For the following particulars of Petri's family hiſtory and life we are indebted to Tobias Norlind.[2] Theodoric Petri belonged to an ariſtocratic Finniſh family. His grandfather, Jöns Jute, had migrated from Denmark to Finland in the beginning of the ſixteenth century. His father, Peder Jönſſon, had been ennobled, and had become the poſſeſſor of landed property in Borgå. Didrik (Theodoric) was the youngeſt ſon. Early in the year 1580 this Didrik, with his elder brother Johannes, left Åbo in Finland, and went to Roſtock (about eighty miles north-eaſt of Lübeck) to ſtudy at the Univerſity, founded there in 1418. In

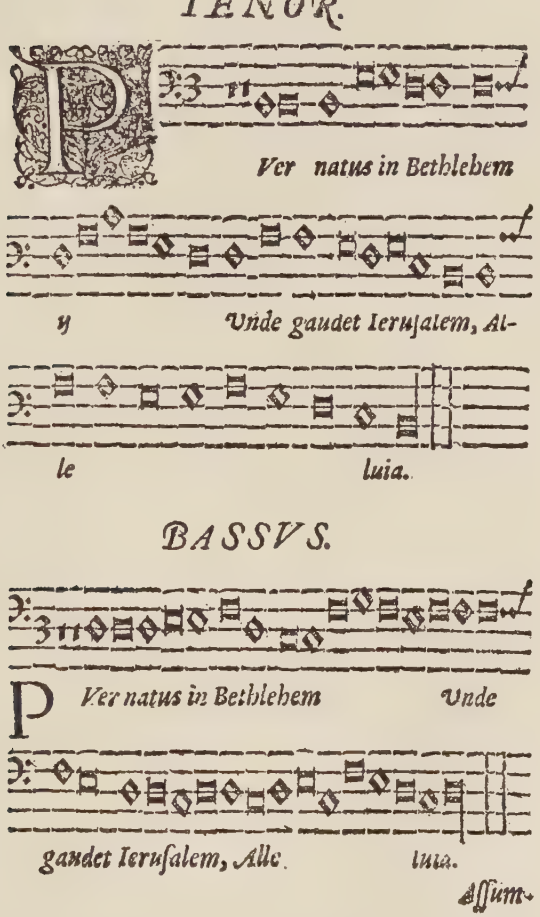
[1] All, except three. [2] 'Svenſk Muſik hiſtoria,' pp. 49-51, Lund. 1901.

1582,

1582, while a ſtudent, he edited a collection of Church and School Songs entitled PIÆ CANTIONES. In the following year he publiſhed in elegiac verſe an ode in memory of his brother's departure from Roſtock. In Hamburg in 1589 there followed a Latin poem on the death of one Henrik Ranzovij. In 1591 he was appointed ſecretary to King Sigiſmund. He was alive in 1625, for in that year he ſuperintended the publication of a new and ſomewhat enlarged edition of his PIÆ CANTIONES. The latter part of his life was ſpent in Poland, where alſo he died. Yet a third edition in Latin had to be provided during the ſecond half of the ſeventeenth century. Theſe PIÆ CANTIONES ſpread over the whole of Finland and Sweden. In 1616 Rector H. Hemming, of Maſku, cauſed an edition to be printed in the vernacular. In 1619 Haakon Laurentij à Rhezelio included many of Petri's PIÆ CANTIONES tunes in his 'Någre Pſalmer,'[1] a collection of pſalms and hymns in the Swediſh tongue. In Swediſh ſchools they ſurvived until 1700. In Finland, in 1761, a ſelection of them was made by Joh. Lindell, but without muſic. On page 16 of his 'Svenſk Muſik hiſtoria,' 1901, Tobias Norlind informs us that ſome of the PIÆ CANTIONES continued to be ſung as Chriſtmas and Eaſter carols—ſung and danced by ſchool-children—until late in the nineteenth century at Björneborgs in Finland. *Ave maris ſtella, divinitatis cella* was an eſpecial favourite. So, too, among ſchool ſongs, was *O ſcholares voce pares*. On page 104 he again aſſures us that PIÆ CANTIONES has always held the firſt rank, and in various places he bears teſtimony to 'the richneſs of its contents,' to its 'popularity with young ſtudents,' to its 'freſhneſs and naturalneſs,' to its 'ſuperiority over the German ſong-books for ſchools.'

[1] A copy of this work is in the Britiſh Muſeum.

¶ Piæ Cantiones, in its original vellum binding, is a ſmall octavo volume, meaſuring $5\frac{3}{4}$ by $3\frac{3}{4}$ inches.



It conſiſts of ninety-nine folios (*recto* and *verſo*) and is printed throughout in italic, preſumably in pica or ſmall

 pica

pica type. The music is written above the words of the first stanza, in the notation of the period, generally five scores to the page, and is, of course, unbarred, except the final double bars at the close. It is interesting if only because it is the first example of a Swedish book printed in measured music.[1]

¶ The task that Petri set before himself was to rescue and preserve for future use some of the most beautiful psalms, hymns, and school songs of the Medieval Church in Finland.[2] When he calls his book, PIÆ CANTIONES, the work of Bishops of the Old unreformed Church, it must be remembered that the term Bishop would include Priests as well, and such as had the oversight and charge of souls.[3] He speaks of the *Cantiones* as being in vogue throughout Sweden, but they had been recently revised through the industry of a certain Very Rev. gentleman who had rendered great service to the Church of God and to the School at Åbo in Finland. They were now edited by himself, Theodoric Petri, of the province of Nyland, a Swede, or, more accurately, a Finlander.[4] The collection, supplemented by several hymns of more recent date, was published at Greifswald (not far from Rostock) in Western Pomerania, then part of Sweden, but afterwards in 1815 annexed by Prussia. It was printed at Augustin Ferber's office, and the colophon supplies the date, 1582.

¶ Petri dedicates the book to his Mæcenas, The

[1] T. Norlind, p. 43.

[2] In Petri's days, and long after, down to 1809, Finland formed part of the kingdom of Sweden.

[3] See Du Cange's 'Glossarium ad Script. mediæ et infimæ Latinitatis,' tom. iii, f. 107; also H. P. Liddon's 'Explanatory Analysis of St. Paul's First Epistle to Timothy' (1907), p. 21.

[4] Later on called Ruutas, *i.e.*, of Ruuta, from the name of his home. See T. Norlind, p. 15.

Noble and Illuſtrious Chriſtian Horn (ſon of Nicolas) Free Baron of Aminna.[1]

¶ Here is a brief analyſis of Petri's preface. Petri is well aware of the value and effect of muſic, vocal and inſtrumental, in ſtirring up the wills, and in ordering and raiſing the affections of mankind. This was the teaching of the Fathers and Prophets, ſuch as David, Nathan, and Gad in the Old Teſtament, and this the advice of St. Paul to the Coloſſians and Epheſians in the New. This was fully recognized by the wiſe rulers and devout biſhops of bygone generations, many of whom were to be found in his beloved country; men who employed muſic, no leſs than the other arts, for the worſhip of God. Even in the dark ages, when the Goſpel light was obſcured by ſundry ſophiſtries, ſuperſtitions, and idolatrous cuſtoms God raiſed up many godly perſons who worſhipped him aright. Witneſs this book of ſpiritual ſongs. Careleſs ſcribes and unſkilful clerks are apt to make miſtakes in copying old manuſcripts. Hence certain errors had crept into the text of his *Cantiones*, but theſe have been corrected. Theſe *Cantiones* are more like rhythmical verſe than poetry. Often there occur traces of the old Latinity once in uſe in monaſteries and ſchools. But theſe are of ſuch a character that, on account of their old-world religious feeling, they ſeem to deſerve our veneration, with frank allowance for their extreme age, rather than to merit the ridicule and gainſaying of the ſcornful. The reader and admirer of Vergil and Horace has no need, on that account, to deſpiſe the works of old Ennius and Lucretius. ¶ As for the *Cantiones* for two, three, or four voices, becauſe

[1] The 'Sveriges Ridderſkaps och Adel Kalender,' Stockholm, 1908, mentions the fact that this ancient Swedo-Finniſh family, Horn of Aminna, baroneted in 1561, is ſtill in exiſtence.

they differed in no ſmall degree from the then exiſting rules of muſic, Petri ſays that he has entruſted them to the care of a certain perſon highly commended for his knowledge and experience both in the theory and in the practice of muſic, to be examined and brought into conformity with the rules of later muſicians; ſo that, when publiſhed, they cannot fail to meet with the approbation even of the greateſt adepts in that art. ¶ Finally, in the belief that theſe *Cantiones* will be of ſome profit to the Church and ſchools of his beloved fatherland, he feels it his bounden duty to put forth this book, which he has cauſed to be printed in elegant type. With ſome grateful and reſpectful remarks concerning his patron, he dates his preface from Roſtock, 23rd May, 1582. After the preface are printed ſix couplets of elegiac verſe, founded on Iſaiah iv, 9 & 11, in honour of Our Lord's Nativity, beginning *Naſcere Iuſticiæ, promiſſum naſcere ſemen*, compoſed by one Henricus Huſanus, Iuris Conſultus, but they are nothing remarkable.

¶ The particular copy of PIÆ CANTIONES uſed for this work was brought into England by Mr. G. J. R. Gordon,[1] not later than the beginning of 1853. It is believed that he gave the precious volume to his friend, the Rev. John Maſon Neale.[2] The latter in turn

[1] H. M. Queen Victoria's Envoy and Miniſter at Stockholm, and later on at Bern and Hanover; an occaſional contributor of articles on Swediſh churches, etc., in 'The Eccleſiologiſt,' between the years 1853-63.

[2] Neale, with his admirable judgement and naturally muſical ear, thoroughly appreciated the beauty of the words and melodies of PIÆ CANTIONES. In 1853-4 he and the Rev. T. Helmore publiſhed their 'Carols for Chriſtmas and Eaſter-tide.' In free imitation rather than in cloſe tranſlation of the original, Neale wrote four and twenty carols to ſuit the metre and the melodies

handed it on to his friend, the Rev. Thomas Helmore, who bequeathed it to his ſon, Mr. Arthur Helmore, from whom it was purchaſed in 1908 by the Plain Song and Medieval Muſic Society, in London. Amongſt its owners, previous to 1853, as it tells us itſelf, may be mentioned the names of Eric Linning (?), Eric Linderſtedt, and Pehr Frigel[1] (1750-1842). The book is now exceedingly rare, if not quite unique. It is not to be found in the Britiſh Muſeum, nor have the Editors of 'Analecta Hymnica,' in the courſe of their wanderings and reſearches in the principal libraries of Europe, ſo far diſcovered a duplicate. In vol. xlv*b* of the aforeſaid collection are to be found many of the contents of Piæ Cantiones, but it may be aſſumed that theſe are taken ſecond-hand from Herr Guſtaf Edvard Klemming's[2] reprint of Petri's work. Herr Klemming may

of ſome of theſe ancient Songs. Of theſe carols no leſs an authority than Mr. W. S. Rockſtro makes the following remarks in his article, under the heading of 'Noël,' in Grove's 'Dict. of Muſic' (1880), vol. ii, p. 463: 'The beſt, as well as the moſt popular Engliſh Carols of the preſent day are tranſlations from well-known medieval originals. The Rev. J. M. Neale has been peculiarly happy in his adaptations, among which are the long-eſtabliſhed favourites "Chriſt was born on Chriſtmas-day" (*Reſonet in laudibus*); "Good Chriſtian men, rejoice and ſing" (*In dulci iubilo*); "Royal day that chaſeſt gloom" (*Dies eſt laeticiae*); and "Good King Wenceſlas look'd out" (*Tempus adeſt floridum*) . . . a work which, notwithſtanding its modeſt pretenſions, is by far the beſt collection publiſhed in a popular form.'

[1] An eminent Swediſh compoſer. See T. Norlind, p. 163, and R. Eitner's 'Quellen-Lexikon,' Bd. iv, p. 85.

[2] See G. E. Klemming's 'Hymni, Sequentiæ et Piæ Cantiones' (1886), and his 'Cantiones Morales, Scholaſticæ, Hiſtoricæ in regno Sueciæ olim uſurpatæ' (1887). Klemming has enriched his books with many other ſimilar ſacred ſongs, and he mentions the various libraries and monaſteries in ſuch places as Åbo, Upſala, Wadſtena, Stockholm, Skara, Strengnås and Linköping, with the names of

however have had acceſs to ſome copy of PIÆ CANTIONES other than that which is now in England. But as he was acquainted with Mr. G. J. R. Gordon, and in correſpondence with the Rev. J. M. Neale,[1] it ſeems more probable that he made uſe of this particular copy. The rarity of PIÆ CANTIONES receives further proof from the ſignificant ſilence of Meiſter and Bäumker (both of them Roman Catholicks) who have compiled three vols. of ancient melodies, but have taken no notice

the old MSS. and printed graduals, antiphoners, miſſals, tropers, hymners, and pſalters which he has laid under contribution for his intereſting and choice collection. T. Norlind alſo names the chief places in Sweden and Finland where are to be found the writings of ſome of the *Veteres Epiſcopi*, which Petri may perhaps have incorporated in his book. He alſo records (on pages 9 and 10) the names of ſome of the early church ſingers of Sweden, among whom are Henrik, Biſhop of Linköping (1272); Nils Alleſſon, Abp. of Upſala (1298); Brynolphus I, Biſhop of Skara (1317); and amongſt 'Cloiſter Singers' in Sweden he mentions Magiſter Petrus, Kætilmund (1384), Chriſtina Niclaſdotter (1399), and Margareta Laſſadotter (1402), theſe laſt being apparently nuns in St. Bridget's Convent at Wadſtena.

[1] Thanks to the courteſy of this learned Herr Klemming, Neale was enabled to include in the various numbers of 'The Eccleſiologiſt' (referred to by Daniel, Kehrein, and Chevalier) ſeveral ſequences occurring in certain early printed Swediſh miſſals. Amongſt theſe are 'Audi, virgo, mater Chriſti,' 'Celi chorus eſto gaudens,' 'Felix vixit hic Confeſſor,' etc. And yet theſe ſequences, with about eighty others publiſhed in 'The Eccleſiologiſt' between the years 1853-63, *i.e.*, about half a century ago (more or leſs), now appear, as though for the firſt time, labelled SEQVENTIÆ INEDITÆ, in 'Analecta Hymnica' (1886-1907). See vols. viii, ix, x, xxxiv, xxxvii, xxxix, xl, xlii, and xliv. This is not intended to depreciate the value of Meſſrs. Dreves and Blume's exhauſtive work, but it is only juſtice to the memory and name of our fellow countryman, John Maſon Neale, one of the greateſt pioneers of Europe in the ſtudy of hymnology, to record this fact. Honour to whom honour is due!

of this important book. Carl von Winterfeld and Joh. Zahn (both Lutherans) were evidently alſo in ignorance of its exiſtence, although in his admirable ſix vols. entitled 'Die Melodien der deutſcher Evangeliſchen Kirchenlieder' the latter quotes ſeveral tunes taken from two editions of 'Ein new Chriſtlich Pſalmbuch,' printed alſo at Greifswald, and that, too, on Auguſtin Ferber's printing-preſs, in 1592 and 1597 reſpectively, *i.e.*, only ten and fifteen years after Petri's publication. F. M. Böhme in his 'Alt Deutſcher Liederbuch,' p. 781, ſpeaks of a 'Greifswalder Geſangbuch' of 1592, containing eighty melodies, alſo printed by Ferber. But never a word about PIÆ CANTIONES, 1582.

¶ In the preface to his 'Carols for Chriſtmas-Tide' (1853) Neale obſerves that 'It is impoſſible at one ſtretch to produce a quantity of New Carols, of which words and muſic alike ſhall be original. They muſt be the gradual accumulation of centuries; the offerings of different epochs, of different countries, of different minds, to the ſame treaſury of the Church. None but an empiric would venture to make a ſet to order.' Petri of Nyland has proved the truth of this aſſertion. For his PIÆ CANTIONES range from the tenth to the latter part of the ſixteenth century, and they are the product of various countries, the compoſition of many minds. Thus, if the greater part be of Swedo-Finniſh origin, many are to be found in ancient German pre-Reformation hymn-books, but perhaps the oldeſt of all may prove to be a native of Southern Europe, *Congaudeat* (or *En gaudeat*) *turba fidelium*, for it is contained in a French book of the tenth century. A certain number come from Bohemia and Moravia, and are of Huſſite parentage. As for thoſe *ex Pſalmis recentioribus*, Petri naturally made uſe of ſome of the Lutheran ſong books. For

two at leaſt he is indebted to Lucas Loſſius, Lutheran, of Lüneberg, author of 'Pſalmodia Sacra' (1553-79). There is a ſtriking ſimilarity between the preface of theſe two editors, Loſſius and Petri. Each has his Maecenas; indeed Loſſius can boaſt of a couple of royal patrons. Even the title of Petri's book[1] ſeems to have been ſuggeſted by Loſſius, when the latter ſpeaks of the PIÆ CANTIONES which he has drawn from various ſources. It is impoſſible at this diſtance of time to aſcertain of what collections Petri made principal uſe; but in the notes at the end of this volume, under each *Cantio*, will be given the names of the chief MSS. written, and books printed, before 1582, in which Petri's words and tunes, with variations great or ſmall, are to be ſeen. There is no trace of any Calviniſtic influence in Petri's book. It may be ſtated that ſeveral well-known contemporary *Cantiones*, ſuch as *Quem paſtores laudauere*, *Nunc Angelorum gloria*, *In natali Domini*, *Surrexit Chriſtus hodie*, *Patris sapiencia*, *Ave hierarchia*, are conſpicuous by their abſence, and it is hard to underſtand on what principle ſome were taken and others left.

¶ Concerning the authors of the words and tunes contained in PIÆ CANTIONES. They are for the moſt part unknown. No doubt they have been forgotten, partly through the ingratitude of ſucceeding generations; partly, and more probably, becauſe theſe compoſers who 'found out muſical tunes and recited verſes in writing,' ſo far from writing for filthy lucre or for

[1] 'Pſalmodia—hoc eſt Cantica Sacra veteris Eccleſiæ . . . Ad eccleſiarum et Scholarum uſum olim diligenter collecta . . . nunc autem recens accurata diligentia et fide recognita, et multis utilibus ac *pijs cantionibus* aucta per Lucam Loſſium, Luneburgenſem, 1569.'

fame's ſake, ſo far from ſeeking notoriety, rather ſhunned it. Many a church poet and muſician was content, from motives of humility, that his name ſhould be concealed. Nevertheleſs, in ſome few caſes, the names, if nothing more, of the authors have been diſcovered and preſerved. For inſtance *Ieſus Chriſtus noſtra ſalus* is undoubtedly the workmanſhip of Johannes Hus; witneſs the Acroſtic. *In dulci iubilo* may be almoſt certainly aſcribed to John Tauler's friend, the Dominican Friar, Heinrich Suſo; while the Acroſtics RAGVVALDVS, OLAVVS, BIRCERVS, JOHANNES, THOMAS FECIT, leave no doubt as to the Chriſtian name, if nothing elſe, of their ſeveral writers.

¶ The contents of the book (1582) conſiſt of Seventy-four items,[1] and come under eleven groups: (I) Four and twenty *Cantiones* for Chriſtmas-tide (many of which were originally in honour of Our Lady); (II) Nine for Paſſion-tide and Eaſter; (III) One for Pentecoſt; (IV) Three for Trinity Sunday; (V) Two on the Holy Euchariſt; (VI) Four Songs of Prayer; (VII) Fourteen of the Frailty and Miſeries of this Mortal State; (VIII) Ten on School Life; (IX) Two on Concord; (X) Three Hiſtorical; (XI) Two on Spring-tide. ¶ As might be

[1] If the *Seventy-four* Carols, in the Old Edition, ſeem now to have grown into *Seventy-eight* in the New, the apparent diſcrepancy is to be accounted for thus: (i) *Cedit hyems eminus* figures twice over; viz., as No. XVII (with the Tenor melody only), and again, in the SVPPLEMENTVM, as No. LIX (with the addition of the Deſcant and the Baſs parts); (ii) the ſame may be ſaid of *Iucundare iugiter* (which occurs as Nos. XVIII and LX); (iii) *O dulcis Ieſus*, No. LXII, has been taken out of *Laus Virginis*, No. LXVII, and printed by itſelf; (iv) *Magnum nomen Domini*, No. LXXVIII, has been ſeparated from *Reſonet in laudibus*, No. III, and treated as a Carol complete in itſelf. Hence 74+4=78. Q. E. D.

expected

expected from the pens of the *Veteres Epiſcopi*, whom Petri ſo rightly eulogizes, theſe PIÆ CANTIONES are full of expreſſions of the deepeſt religious feeling. There is muſic in the very mention of the Chriſtmas Carols *In dulci iubilo*, *Dies eſt leticie*, *Puer natus in Bethlehem*, *Omnis mundus iucundetur*, *Reſonet in laudibus*; all of them remarkable for their ſtore of ſound theology, ſtated clearly, briefly, and with much naïveté. (*Summa ars celare artem.*) Many of theſe Finniſh ſtrains as *Laus Virginis*, *Vnica gratifera*, *Ave Maris Stella* (*ij*) are noteworthy for their intimate knowledge of the Bible, and for their apt and frequent application of Old Teſtament types to Our Lord, or to his Mother, and are re-echoes of the patriſtic interpretation of Holy Scripture. Some of the ſequences are almoſt worthy of Adam of St. Victor himſelf. ¶ Nor are the *Cantiones* for Eaſter and thoſe on the Bleſſed Sacrament leſs admirable than the carols for the Nativity of Our Lord. ¶ The *Cantiones* beginning *Vanitatum vanitas* and *Mundanis vanitatibus* ſound more like the aged King Solomon's 'Vanity of vanities, all is vanity,' than the 'experience' of a Roſtock Undergraduate. The candid admiſſion in *O mentes perfidas* (if written by a Catholick) that even *Romana curia | fouet periuria* is to be noticed. No *laudator temporis acti* will find anything wherewith to diſagree in Petri's unfavourable contraſt betwixt the preſent and the paſt, as delineated in *Honeſtatis decus iam mutatur*, but will welcome his jeremiad over the decay of morals and manners, and the curſe of *ebria modernitas*, apparently already at work in the ſixteenth century. ¶ The ſongs on ſchool-life are ſpirited, humorous, and merry, containing uſeful advice, warnings, and ſalutary maxims, as applicable to a Wincheſter, Eton, or Harrow boy in the twentieth, as to a ſtudent

at Åbo in Finland in the ſixteenth, century. For the happineſs of ſchool days, read *O ſcholares voce pares.* For ſchool boys' faults, turn to *Caſtitatis ſpeculum.* If there be any lads unable to read muſic or to ſcan Latin verſe, who *Vix ſciunt Ǵ, Vt, Á, RE | Nec MVSA declinare*, let them peruſe *Scholares conuenite.* For high ideals, ſee *O Scholares diſcite, Schola morum floruit*, or *Diſciplinæ filius.* Few boys will fail to appreciate ſuch lines as theſe 'Felix ludus | in quo nudus | ſcholaris verberibus | non ſuccumbit | nec decumbit | magiſtri liuoribus': or this 'Taurum domat ruſticus | ictu, fuſte, reſtibus, | puerum Scholaſticus | verbis et verberibus.'

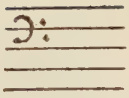
¶ Engliſhmen will read with eſpecial intereſt and pride the hiſtorical Cantio *Ramus virens oliuarum*, for it recounts the life and death of the Engliſh St. Henry, Prieſt of York, afterwards Archbiſhop of Upſala, the Apoſtle of Finland, and Martyr, A.D. 1157. ¶ Two ſongs of ſpring-tide bring the collection (1582) to a cloſe. ¶ The tunes to which the words are wedded are worthy of them. ¶ The whole book is poſſeſſed of a healthy tone, of a religious, chivalrous ſpirit, with an elevating civilizing influence, and is intereſting if only becauſe it ſets forth the then accepted ſtandard of all that was good, noble, and beautiful in ordinary daily life.

¶ For reaſons already given on p. x of this Preface, moſt of the Melodies in the earlier part of this preſent Work (1910) have been tranſpoſed. But in the SVPPLEMENTVM (with the exception of Nos. LIII, LV, and LXXIII), all are reproduced in their original Clefs. The ſame remark applies to Nos. II, XII, XIII, and XLVIII.

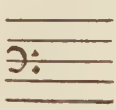
¶ Nine Clefs were employed in PIÆ CANTIONES (1582):

The

(i) The Baſs Clef (F on the fourth line). This was the Clef of Nos. IV, XII, XIII, XIV, XXIX, XLVIII, and LXI.



(ii) The Barytone Clef (F on the third line). In this Clef were written Nos. I, V, X, XI, XII, XVI, XXII, XXIII, XXVIII, XXXII, XXXIII, XXXVII, XL, XLV, XLVI, XLIX, L, LVIII, LIX, LX, LXIV, LXVI, LXVII, LXXIV, LXXVI.



(iii) The Contra-tenor Clef (C on the top line). The above was employed in the following inſtances: Nos. XXVI, XXXV, XXXVIII, XLIII, LV, LXII, LXVI, and LXVII.

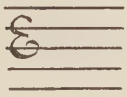
(iv) The Tenor Clef (C on the fourth line). The above claims the undernamed *Cantiones*: Nos. VI, VIII, IX, XVII, XVIII, XIX, XX, XXI, XXV, XXVII, XXX, XXXI, XXXIV, XXXIX, XLI, XLIV, XLVII, LIII, LVI, LVII, LVIII, LIX, LX, LXIII, LXV, LXVIII, LXIX, LXX, LXXII, LXXIII, LXXV, and LXXVII.

(v) The Alto Clef (C on the middle line). This is the Clef of Nos. III, VII, XIV, XV, XXXV, LII, LVIII, LXI, LXXI, LXXIV, LXXVI, and LXXVIII.

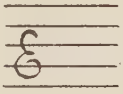
(vi) The Mezzo-Soprano Clef (C on the ſecond line). This is found in Nos. XXIV, LIX, and LX.

(vii) The Soprano Clef (C on the firſt line). Nos. LI and LXI.

(viii) The Low Treble Clef (G on the middle line). Nos. XIV and LIV.

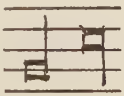


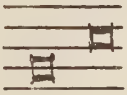
(ix) The Treble Clef (G on the ſecond line). Nos. II and LXXIII.



¶ In Grove's 'Dictionary of Muſic and Muſicians' (1907), Vol. III, p. 405, Mr. W. S. Rockſtro remarks that the Contra-Tenor Clef (No. iv) was 'very rarely uſed after about the middle of the ſixteenth century.' It will be noticed that Nos. vii and viii are, practically, one and the ſame Clef.

¶ The Simple Notes employed are theſe:[1]

(*a*) The Long . . . . . 

(*b*) The Breve . . . . . 

[1] For full information as to the art of expreſſing muſical ideas and muſical ſounds in writing, the ſtudent is referred to Grove's 'Dictionary of Muſic and Muſicians' (1907), Vol. III, pp. 392-407; the article on *Notation*.

(*c*) The Semibreve . . . . .

(*d*) The Minim . . . . . .

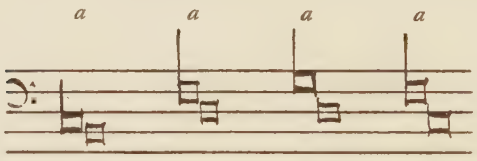
(*e*) The Crotchet . . . . .

(*f*) The Quaver . . . . . .

¶ The Compound Notes employed are theſe:

(*a*) The deſcending 'ligature' (the relic of the Plainſong 'clivis'):

Fig. i



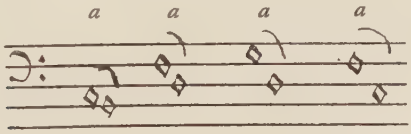
(*b*) The aſcending 'ligature' (the relic of the Plainſong 'podatus'):

Fig. ii

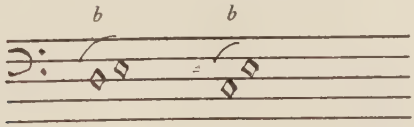
It

It is moſt neceſſary to underſtand the law of the 'ligature,' *i.e.*, of the 'bound,' 'tied,' or 'ſlurred' double-notes. (N.B.—*In a ligature, whether aſcending or deſcending, which bears a riſing tail on its left ſide, the notes are Semibreves.*)

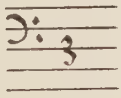
Thus the notes marked *a* in Fig. i are to be reckoned, in modern muſic, ſeverally, as Semibreves:



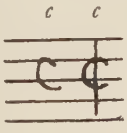
The notes marked *b* in Fig. ii are to be reckoned, in modern muſic, ſeverally, as Semibreves:

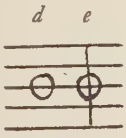


¶ As in modern muſic, 3 at the beginning of a ſtave ſtands for Triple or Perfect Time.



¶ The signs at *c*, *c*, ſtand for Imperfect Time. Though C is now conſidered to be the ſhort for Common Time, it originally ſignified that the Triple, *i.e.*, the Perfect Time (often marked with a circle, denoting perfection, as at *d*, or with a circle pierced with an upright bar as at *e*) was broken and imperfect.[1]

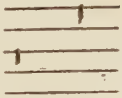




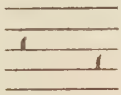
[1] 'Wichtig iſt die hiſtoriſche Thatſache: daſz wir bis ins 14 Jahrhundert hinein keine Spur eines Zweitheiligen Taktes finden,

The ♭ is uſed occaſionally: the ♯, and the ♮, never.

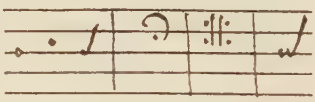
The reſt below the line ſignifies the Semibreve Reſt;



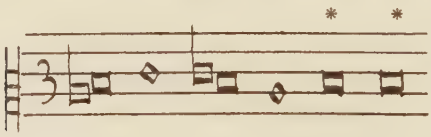
The reſt on the line, the Minim Reſt.



Of the Dot, the Pauſe, the ſmall double Bar, and the Guide at the end of the line, nothing need be ſaid.



¶ In the time of Piæ Cantiones, 1582, the cuſtom was to conſider the Long, the Breve, and the Semibreve, when perfect, each equal to three notes of the next leſſer denomination, and when imperfect, to two only: but notes ſhorter than the Semibreve were always imperfect. Thus, in triple time, if two Breves came in ſucceſſion the firſt * is conſidered as a dotted note, and equal to



or - tu le - ta - bun - do. (P.C.xxv.)

three Semibreves. But as a guide to the right interpretation of the tunes in Piæ Cantiones, it is to be obſerved (i) that the melodies, though not hampered by bars, are ſtrictly metrical, and if the value of the various

ſondern blos das tempus perfectum (Tripel Takt).'—F. M. Böhme, Pref., p. liv, 'Alt deutſches Lied.'

notes employed be remembered, and if only the above important rule as to the uſe of the ligature be obſerved, there need be no difficulty in reading theſe *Cantiones* at ſight.

¶ No bars are employed, except at the final cloſe at the end of each *Cantio*.

¶ Concerning the METRES. PIÆ CANTIONES gives us a pleaſing variety. Here, in more ſenſes than one, is no 'common meaſure.' It would be poſſible, but an unprofitable taſk, to analyze the metres of each of theſe ſacred or ſecular ſongs, and to call them by their technical names. Suffice it to ſtate, in general, that the principal feet, of which theſe verſes are compoſed, are a mixture of iambus, trochee, and ſpondee. The writers, as a rule, diſpenſed with the old anapæſt, dactyl, and amphibrach, or left them to be adopted by later generations. PIÆ CANTIONES abounds in trochaic, or feminine endings, and double rimes. If not formed on the lines of the Minneſinger, or with *Stollen* and *Abgeſang*, many of the *Cantiones* end with ſome graceful and telling chorus or refrain. Examples of this are *Angelus emittitur*, *Ave Maris ſtella diuinitatis cella*, *Ecce nouum gaudium*, *Diſciplinæ filius*, *Scribere propoſui*. The ſtanzas range in length from two to fourteen lines. The ſequences, ſuch as *Pſallat fidelis concio* and *Autor humani generis* naturally alter their rhythm and metre repeatedly.

¶ Of the HARMONIES. Twelve ſettings in all: *Cantiones* (A) *duarum*, (B) *trium*, (C) *quattuor vocum*. There are eight two-part ſettings; two arranged for three voices; and two for a quartet. They are as follows:

(A) For Two Voices.

1. *Paranymphus adiens.*
2. *Ad cantus leticie* (in *rondo* form).
3. *Puer natus in Bethlehem* (the chief melody in the baſs).

4. *Jucundare iugiter.*
5. *Parce Virgo* (*Parce Chriſte*).
6. *Ieremíæ prophetíæ.*
7. *Regimen ſcholarium.*
8. *Zachæus arboris.*

(B) For Three Voices.

9. *Ætas carmen melodíæ.*
10. *Cedit hyems eminus* (the melody in the baſs, but gradually ſuperſeded by the tenor; ſee No. LIX).

(C) For Four Voices.

11. *Gaudete, gaudete Chriſtus eſt natus.*
12. *Ieſu dulcis memoria.*

¶ Of the TONALITY. In ſeveral inſtances it is difficult to decide whether the melodies are to be aſcribed to the ancient Lydian mode, the fifth, or to the Ionian, the thirteenth, the modern major ſcale, commonly known as *il modo laſcivo*, whoſe ſtar was even then in the aſcendant. But in moſt caſes, it is eaſy to determine the tonality of each of the PIÆ CANTIONES. About two and twenty fulfil the requirements of the 'grave' Dorian, or first Gregorian mode. Five or ſix belong to the 'ſedate' Hypo-dorian, *i.e.*, to the ſecond tone. About fourteen may be attributed to the 'myſtic' Phrygian third mode, or to the 'harmonious' Hypo-phrygian. Two or three belong to the Mixo-lydian, the ſeventh tone (*tonus angelicus* or *tonus iuvenum*) but apparently only one to the 'perfect' Hypo-mixo-lydian, the eighth tone (or *tonus ſapientum*). ¶ Herein lies the ſecret of the ſtrength, the charm, the freſhneſs, the perpetual youth, the vitality, the indeſcribable beauty of theſe old-world airs. The great difference between this venerable muſic and that of a later date is to be

 accounted

accounted for by the peculiarity of the ſcales, *i.e.*, the modes in which the various melodies were written. Whereas modern compoſers are commonly content with two modes only, the major and the minor, the former when they deſire to be merry, and the latter when melancholy,[1] in earlier times muſicians employed one or other of at leaſt eight different ſcales, each being diſtinguiſhed, like the major and minor of our own days, by the poſition of the ſemi-tones. Theſe ancient ſcales were not limited to Church muſic; but many of the fineſt Engliſh, Scottiſh, Iriſh, Welſh, French, German, Scandinavian and other national ſecular melodies, folk and ſchool ſongs, fulfilled the laws of theſe old ſcales or *maneria*, and derived their peculiar ſtrength and character from the peculiar poſition of the tones and ſemi-tones in the modes to which they belong. Though the beauty of the delightful airs in PIÆ CANTIONES will be admitted on all ſides, and though they are conſidered by competent muſicians maſterpieces of pure flowing melody, and wonderfully fine ſpecimens of rhythm, nothing appears to be known concerning their compoſers.

¶ Several of the Melodies contained in this Collection, though not neceſſarily taken from it, have in bygone ages attracted the attention of many of the moſt eminent muſicians of Europe. For inſtance, J. Walther, S. Calviſius, M. Prætorius, J. H. Schein, S. Scheidt, J. Crüger, D. Buxtehude, F. W. Zachau, J. Pachelbel, J. G. Walther, and laſt, but not leaſt, J. S. Bach, were in their ſeveral generations fully aware of the beauty of *In dulci iubilo*, *Puer natus in Bethlehem*, *Dies eſt leticie*, *Reſonet in laudibus*, *Ieſus Chriſtus noſtra ſalus*, *Cedit*

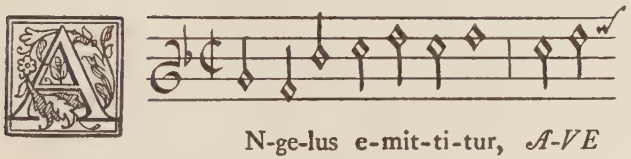
[1] To prove the abſurdity of this idea, be it remembered that Handel wrote his mournful 'Dead March in Saul' in the key of C major, but his merry 'O ruddier than the cherry' in G minor.

hyems eminus, etc., and have left us many exquiſite ſettings of theſe Carols, treated in various ways, reverently and lovingly handled, and harmonized, for the moſt part, with marvellous ſkill. In the Explanatory Notes, at the end of this Volume, an attempt has been made to give references (though, by no means, exhauſtive ones) to ſome of the principal Choral and Song Books, Organ and Choral-prelude Works, of the Great Maſters of the ſixteenth, ſeventeenth, and eighteenth centuries, wherein any of the PIÆ CANTIONES Melodies are to be found, whether in vocal or inſtrumental arrangement. Reference is alſo given to ſome more recent Collections of Carols and Hymns. ¶ For the reſt, it is much to Petri's credit that he had the will and the good taſte to print, without any deſire to modernize, theſe Melodies (many of which were of conſiderable antiquity even in 1582); much to his honour, that he reſcued from oblivion, and handed down to poſterity ſo valuable a Treaſury of Medieval Sacred and Secular Song.

¶ A word of gratitude is due to Mr. Athelſtan Riley, the Rev. W. H. Frere, Mr. H. B. Collins, and the late Mr. J. F. H. Woodward, for help in the preparation of this Preface; to the Rev. R. P. Ellis, for reading ſome of the proofs; to Miſs G. B. Jacobi, of Göteborg, for tranſlating ſeveral pages of T. Norlind's 'Swenſk Hiſtoria'; to Mr. C. T. Jacobi, of the Chiſwick Preſs, for ſparing no pains over the production of this book; to Mr. E. Fowles, for photographing the old picture on p. 247; and, laſtly, to Mr. G. F. Barwick, Superintendent of the Britiſh Muſeum Reading Room, as well as to other officials of that Library, for their uſual courteſy in giving the Editor every facility to obtain the material neceſſary for the furtherance of this work.

CANTIONES
DE NATIVITATE
Domini & Saluatoris noſtri Ieſu Chriſti

I



Vim Natura patitur, Filius concipitur,
Virgo non corrumpitur, Igitur &c.

Grex in nocte paſcitur, Cœli lumen funditur,
Laus in altis canitur, Igitur &c.

Gaudium prædicitur, Pax quoq; promittitur,
Bonis tamen traditur, Igitur &c.

Nouum ſydus oritur, mortis umbra tollitur,
Mundi ſalus gignitur, Igitur &c.

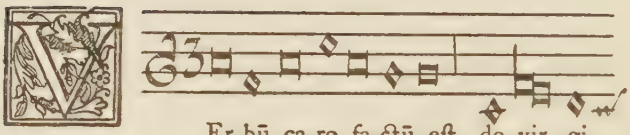
Diligendus proditur, nil culpandus moritur,
Non vincendus capitur, Igitur &c.

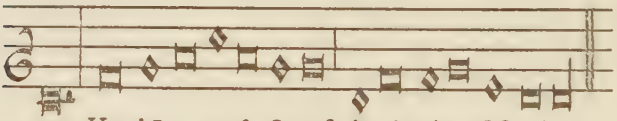
Cruci vita figitur, infernus deſtruitur,
Captiuitas tollitur, Igitur &c.

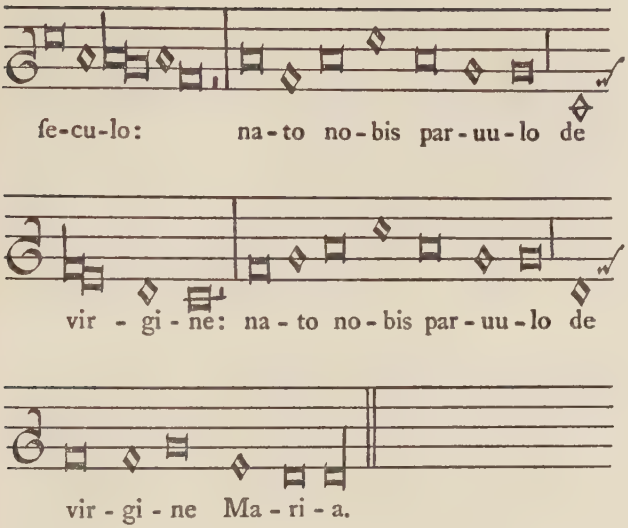
Adam nexu ſoluitur, mors orco deprimitur,
Caput hoſtis teritur, Igitur &c.

Argumentis igitur in his Chriſtus ſiſtitur,
Morti ſic excluditur. Igitur &c.

II





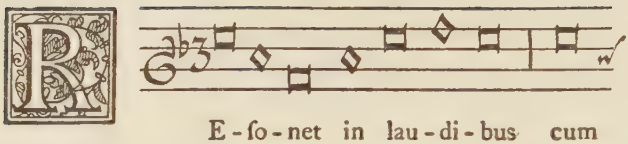


O beata fœmina cuius ventris gloria
Mundi lauat crimina: de virgine Maria.

Stella ſolem protulit, ſol ſalutem contulit,
Carnem veram abſtulit de virgine Maria.

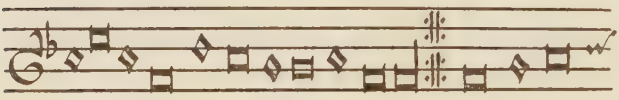
Fons de ſuo riuulo naſcitur pro populo,
Quem tulit de vinculo: de virgine Maria.

Laus, honor, virtus, Domino Deo Patri & Filio,
Sancto ſimul Paracleto: de virgine Maria.

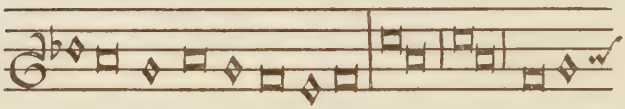


E-ſo-net in lau-di-bus cum
Chri-ſtus na-tus ho-di- e ex
Pu-e- ri con-ci-ni-te, na-
Si-on lau-da Do-mi-num Sal-

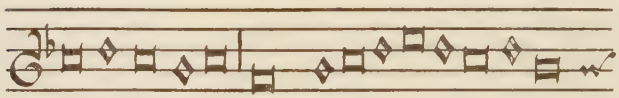
iu-cun-dis plau-ſi-bus Si-on cum fi-de-li-bus,
Ma- ri-a vir-gi-ne ſine vi- ri- li ſe-mi-ne
to re-gi pſal-li-te, vo-ce pi- a di-ci-te
ua- to-rem ho-mi-nū, pur-ga- to-rem cri-mi-nū



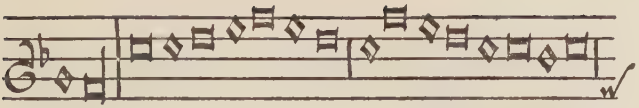
Ap-pa-ru-it quē ge-nu-it Ma-ri-a. Sunt im-ple-



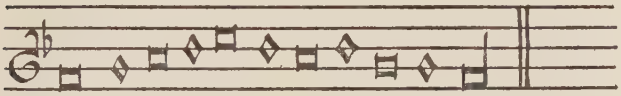
ta quæ præ-di-xit Ga-bri-el. E-ya, E-ya, vir-go



De-um ge-nu-it, quem di-ui-na vo-lu-it cle-men-

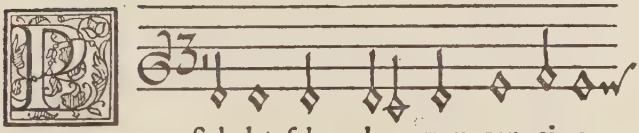


ti-a. Ho-di-e ap-pa-ru-it, ap-pa-ru-it in Iſ-ra-el,

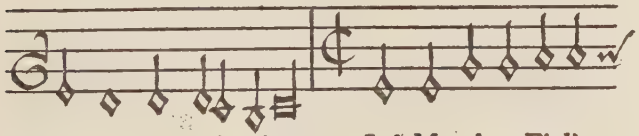


Ex Ma-ri-a vir-gi-ne eſt na-tus Rex.

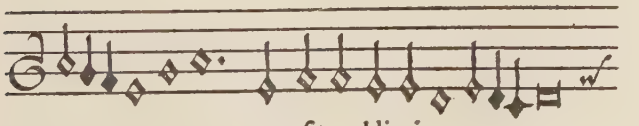
IV



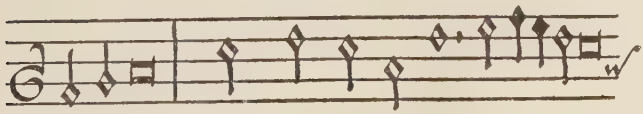
Sal-lat ſcho-la-rum con-ci-o



in hoc con-ui-ui-o, Sed Ma-ri-æ Fi-li-

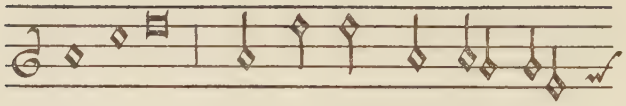


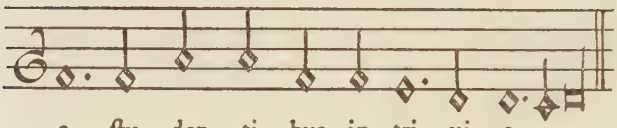
o non ſit o-bli-ui-o



Nam is dat ſo-la-ti-a,

 ſua





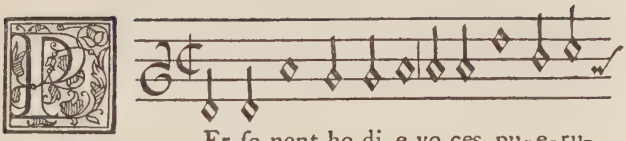
Extinxit ignem ſceleris hic dator gratiæ,
Extans fructus fœderis, in orbis acie,
Per quem regnant reguli, ſuper orbem ſeculi,
Cuncti in terræ facie.

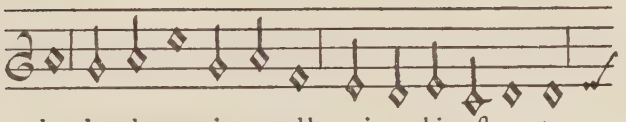
Totius orci ſæuiit ſæui potentia,
Dum puella genuit Dei clementia,
Mundus quidem aruit, ſed iam virens claruit,
Et eius ſimul entia.

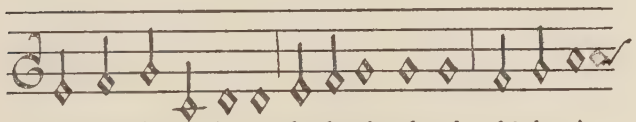
Reſpexit nos diluculo qui ardet fulmine,
Caritatis oculo à cœli culmine,
Venit huc vt ſolueret, quos æſtus inuolueret,
Chriſtus ſuo fulcimine.

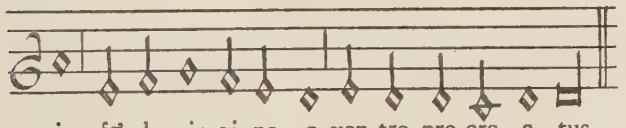
Conemur ergo lilij hunc florem legere,
Vt nos partus filij poſſit protegere,
Hunc omnis felicitas oret et clericitas,
Vt det nos ſecum regere.

Certatim laudes concinent cœli palatio,
Chriſto Ieſu iubilent, quos regit ratio,
Hunc omnis deificè collaudet mirificè,
Triplatæ vitæ ſtatio.





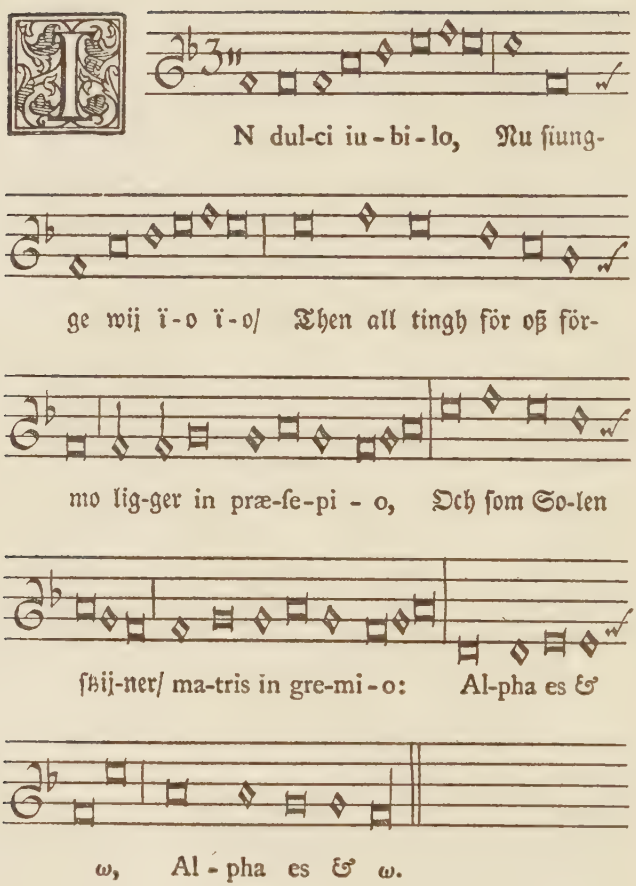




In mundo naſcitur, pannis inuoluitur,
Præſepi ponitur ſtabulo brutorum,
Rector ſupernorū, perdidit ſpolia princeps infernorum.

Magi tres venerunt, paruulum inquirunt,
Stellulam ſequendo, ipſum adorando,
Aurum, thus & myrrham ei offerendo.

Omnes clericuli, pariter pueri
Cantent vt angeli, aduenisti mundo,
Laudes tibi fundo. Ideo gloria in excelſis Deo.

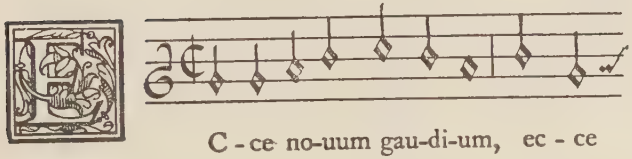


O Ieſu parvule för tigh är migh ſo we/
Tröſt migh i mitt ſinne O puer optime,
Lätt migh tin godheet ſinne O princeps gloriæ,
Trahe me poſt te, trahe me poſt te.

O Patris charitas, O Nati lenitas,
Wij wore plat förderffuadh per noſtra crimina,
Nu haffuer hā oß förwarffuadh cœlorū gaudia,
Eya wore wij thär/ Eya wore wij thär.

Vbi ſunt gaudia Ther ſuinger man/ Eya,
Hwar Englanar ſiunga noua cantica,
Och ſielanar ſpringa in regis curia,
Eya wore wij thär/ Eya wore wij thär.

VII



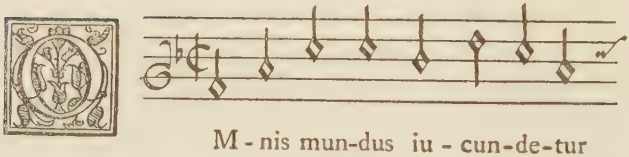
Mundum Deus flebilem cernens in ruina,
Roſam delectabilem produxit de ſpina,

Produxit

Produxit de ſpina, natum de regina,
Qui & medicina, ſalus gentium. Ecce quod, &c.

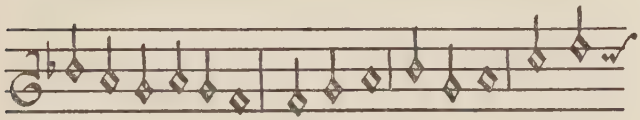
Nequiuit diuinitas plus humiliari,
Nec noſtra carnalitas magis exaltari,
Magis exaltari, Deo coæquari,
Cœlo collocari, per coniugium. Ecce quod, &c.

VIII

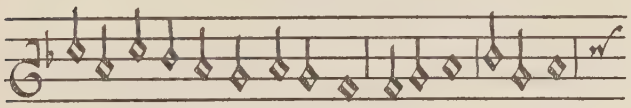


 virgine,

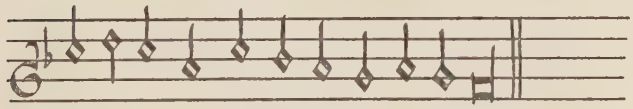
vir-gi-ne, vir-gi-ne, vir-gi-ne, Chri-ſtus na-tus ex



Ma-ri-a vir-gi-ne, gau-de-te, gau-de-te, gau-de-

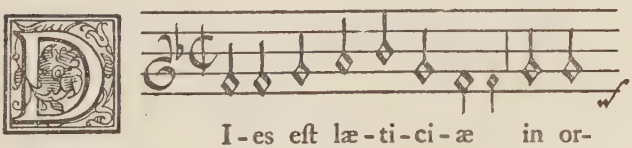


a-mus & læ-te-mur i-ta-que, i-ta-que, i-ta-que,

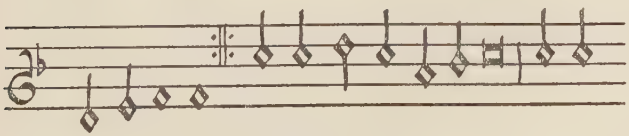


gau-de-a-mus & læ-te-mur i-ta-que.

IX

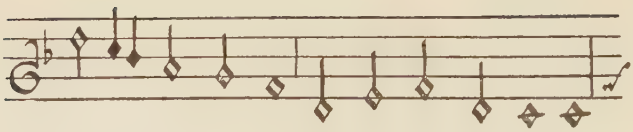


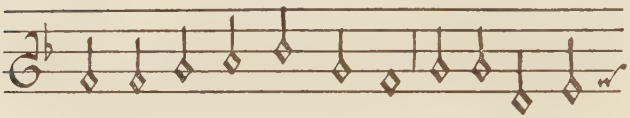
I-es eſt læ-ti-ci-æ in or-
Nam pro-ceſ-ſit ho-di-e de ven-tre

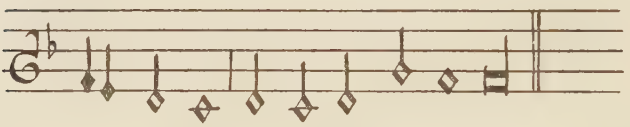


tu re-ga-li,
vir-gi-na-li,

Pu-er ad-mi-ra-bi-lis, to-tus
delectabilis







Orto Dei filio virgine de pura,
Ut roſa de lilio, ſtupeſcit natura,
Quem parit iuuencula, natum ante ſecula,
Creatorem rerum,
Quòd vber munditiæ dat lac pudicitiæ
Antiquo dierum.

Mater hæc eſt filia, pater hic eſt natus,
Quis audiuit talia, Deus homo natus,
Seruus eſt & dominus, qui ubiq; cominus
neſcit comprehendi,
Præſens eſt & eminus, ſtupor eius geminus,
nequit apprehendi.

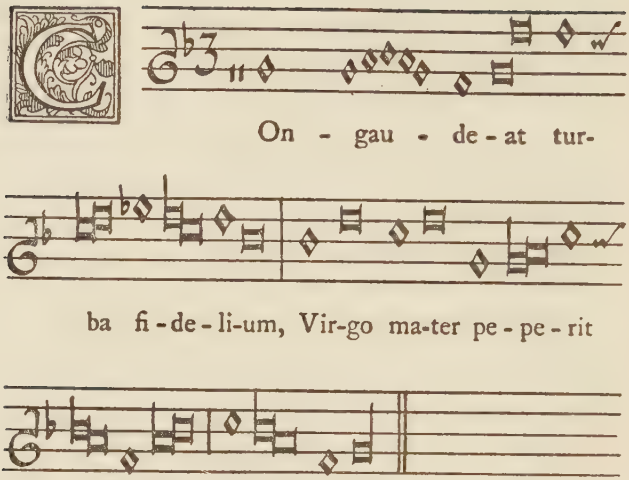
In obſcuro naſcitur, illuſtrator ſolis,
Stabulo reponitur, princeps terræ molis.
Faſciatur dextera quæ affixit ſydera,
Et cœlos aſcendit,
Concrepat vagitibus, qui tonat in nubibus,
Ac fulgur accendit.

Angelus paſtoribus, iuxta ſuum gregem
Nocte vigilantibus, natum cœli regem
Nunciat cum gaudio, iacentem in præſepio,
Infantem pannoſum,
Angelorum Dominum, & præ natis hominum
Forma ſpecioſum.

Ut vitrum non læditur, ſole penetrante,
Sic illæſa creditur, poſt partum & ante:
Felix hæc puerpera cuius caſta viſcera
Deum genuerunt,
Et beata vbera in ætate tenera
Chriſtum lactauerunt.

Mundus dum deſcribitur, virgo prægnans ibat,
In Bethlehem dum naſcitur puer qui nos cibat,
In cœlorum curia canebatur gloria
Nouæ dignitatis.
Deus in ſublimibus det pacem hominibus
Bonæ voluntatis.

Chriſte qui nos proprijs manibus feciſti,
Et pro nobis omnibus naſci voluiſti,
Te deuotè petimus, laxa quod peccauimus,
Ne nos interire
Poſt mortem nos miſeros, ne ſimul ad inferos
Patiaris ire.



Ad paſtores deſcendit angelus,
Dicens eis: natus eſt Dominus in Bethlehem.

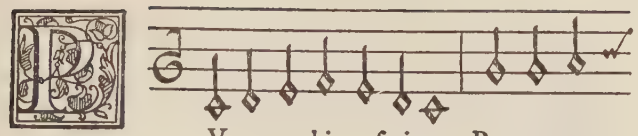
Loquebantur paſtores inuicem,
Tranſeamus ad nouum hominem in Bethlehem.

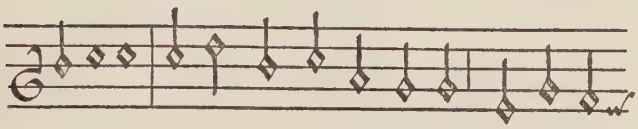
Ad præſepe ſtant bos & aſinus,
Cognouerunt quis eſſet Dominus in Bethlehem.

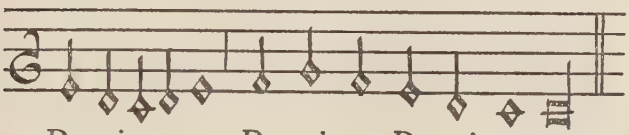
In octaua dum circumciditur,
Nomen ei Ieſus imponitur in Bethlehem.

Trini trino trina dant munera,
Regi regum ſugenti vbera in Bethlehem.

Collyridas ſimul cum nectare
Benedicat Chriſtus Rex gloriæ in Bethlehem.







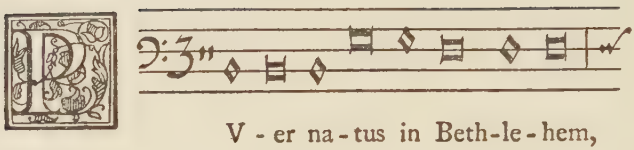
In præſepe poſitum Sub fœno aſinorum
Cognouerunt Dominum Chriſtum Regem cœlorum.

Hunc Herodes timuit Magno cum tremore,
In infantes irruit Hos cædens in furore.

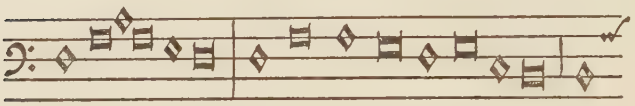
Qui natus ex Maria Die hodierna
Duc nos tua gratia Ad gaudia ſuperna.

Te ſaluator α & ω Cantemus in choro,
Cantemus in organo, Benedicamus Domino.

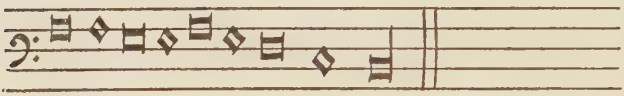
TENOR



V - er na - tus in Beth - le - hem,

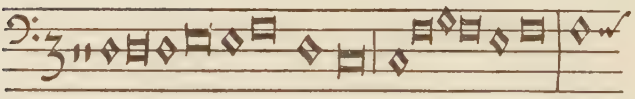


in Beth - le - hem, Un - de gau - det Ie - ru - ſa - lem, Al -



le - lui - a.

BASSVS



PV - er na - tus in Beth - le - hem, in Beth - le - hem, Un -

de gau - det Ie - ru - ſa - lem, Al - le - lui - a.

Aſſumſit carnem hominis
Verbum Patris altiſſimi, Alleluia.

Per Gabrielis nuncium
Virgo concepit filium, Alleluia.

De matre natus virgine
Sine virili ſemine, Alleluia.

Sine ſerpentis vulnere
De noſtro venit ſanguine, Alleluia.

In carne nobis ſimilis,
Peccato ſed diſſimilis, Alleluia.

Tanquam ſponſus de thalamo
Proceſſit matris vtero, Alleluia.

Hic iacet in præſepio
Qui regnat ſine termino, Alleluia.

Cognouit bos & aſinus
Quòd puer erat Dominus, Alleluia.

Et angelus paſtoribus
Reuelat quis ſit Dominus, Alleluia.

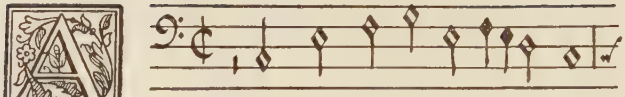
Magi de longè veniunt,
Aurum, thus, myrrham offerunt, Alleluia.

Intrantes domum inuicem
Natum ſalutant hominem, Alleluia.

In hoc natali gaudio
Benedicamus Domino, Alleluia.

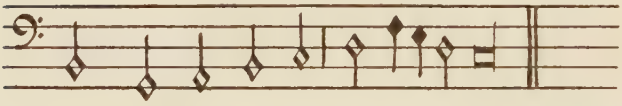
Laudetur ſancta Trinitas,
Deo dicamus gratias, Alleluia.

PRIMA VOX



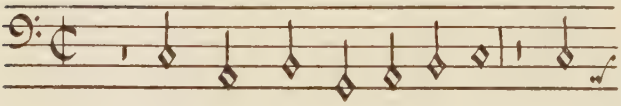
D can-tus læ-ti-ci - æ
Na-tus eſt E-ma-nu - el,
Er-go nos cum gau-di - o,

nos in-ui-tat ho-di - e ſpes &
quod præ di-xit Ga-bri - el, vn-de
no-ſtra ſi-mul con-ci - o be-ne-



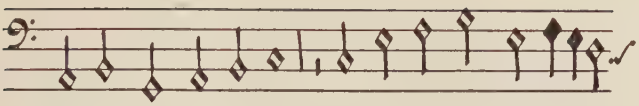
a - mor pa-tri-æ cœ-le - ſtis.
San-ctus Da-ni-el eſt te - ſtis.
di - cat Do-mi-no iu-bi - lo.

ALTERA VOX

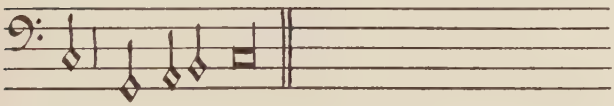


Ad can-tus læ-ti-ci-æ nos
Na-tus eſt E-ma-nu-el, quod
Er-go nos cum gau-di-o, no-

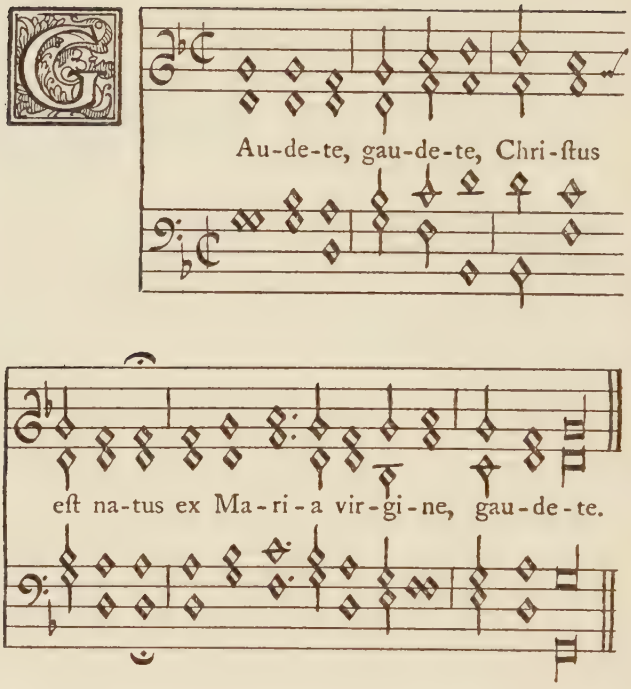
inuitat



in-ui-tat ho-di-e ſpes & a-mor pa-tri-
præ di-xit Ga-bri-el, un-de San-ctus Da-ni-
ſtra ſi-mul con-ci-o be-ne-di-cat Do-mi-



æ cœ-le-ſtis.
el eſt te-ſtis.
no iu-bi-lo.



Tempus adeſt gratiæ, hoc quod optabamus,
Carmina leticiæ devotè reddamus.

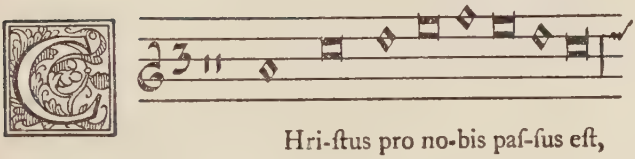
Deus homo factus eſt, Natura mirante,
Mundus renovatus eſt à Chriſto regnante.

Ezechielis porta clauſa pertranſitur,
Unde lux eſt orta, ſalus inuenitur.

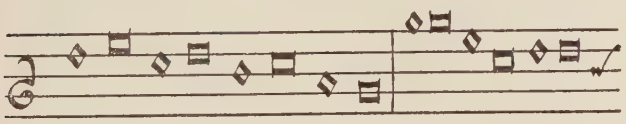
Ergo noſtra concio pſallat iam in luſtro,
Benedicat Domino, ſalus Regi noſtro.

DE RESVRRECTIONE DOMINI NOSTRI IESV CHRISTI

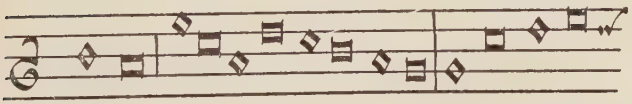
XV



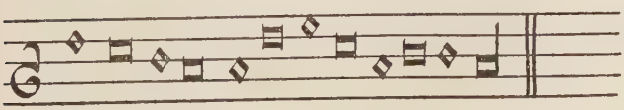
Hri-ſtus pro no-bis paſ-ſus eſt,



& im-mo-la-tus ag-nus eſt, Ef-fu-ſo ſu-o ſan-



gui-ne in ip-ſa cru-cis ar-bo-re, & mor-tu-us

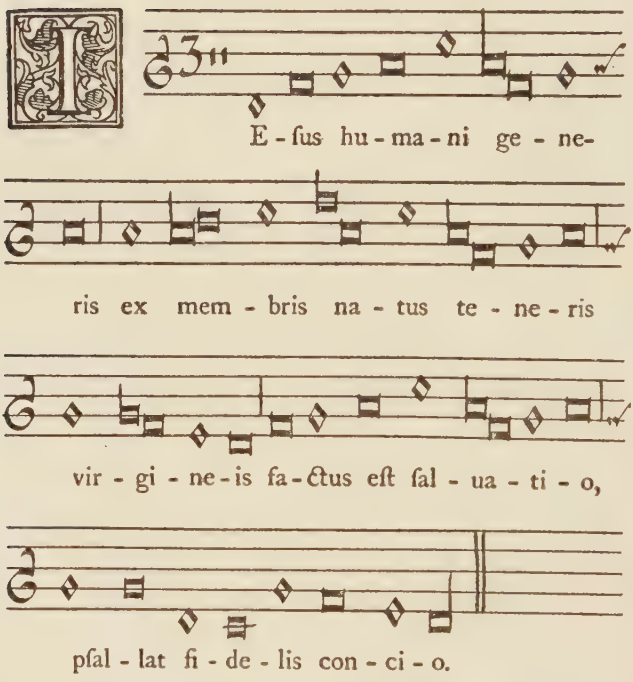


im-pe-ri-um de-ui-cit Di-a-bo-li-cum.

Nā reſurgēs ex mortuis, victor redit ex inferis,
Deleuit et chyrographum, nobis quod eſt contrariū,
Exſpoliato Sathana, recluſa cœli ianua.

Habemus ergo liberum iam nos ad Patrē aditū,
Per Chriſtum Dei filium, pro nobis morti traditū,
Alleluia, Alleluia, Benedicamus Domino.

XVI



O uis gaudet deperdita, & ſanitati reddita,
Vitæ data.
Spreta vi Pythonica, exulta plebs Catholica.

H amum appendit cœlicum, qui fructum tulit deicum,
Magnificum,
Vincens inferni principem, pendens ad crucis ſtipitem.

A ſpexit nos Sophia excluſos Hierarchia,
Mundi via,
Emiſit nobis Filium, laudemus cœli lilium.

N omen Ieſu glorioſum, & verbū Dei generoſū
In ſeculum,
Cuius amara paſſio eſt mitis conſolatio.

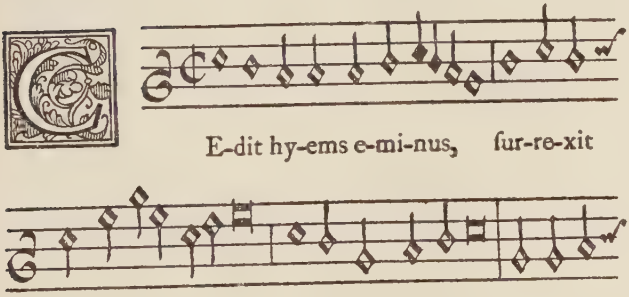
N oſtris da Patrem luminum culpis fore propitium
Atque pium,
Ne terreat ſupplicium, dele peccantis vitium.

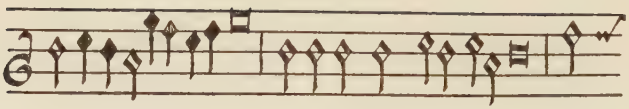
E miſti tuo ſanguine à Stygis nos voragine
Et ſcelere,
Matris piæ hortamine flentem naturam reſpice.

S anćto ſit laus Paracleto cum Patre ſimul Filio,
Præ gaudio,
Septem dona Spiritus nobis redde diuinitus.

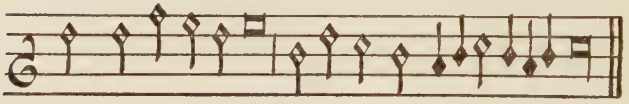
ACROSTICON, *JOHANNES.*

XVII





ſtra flo - ru-it, re-ui-uiſ-cunt a-ri-da, poſt-



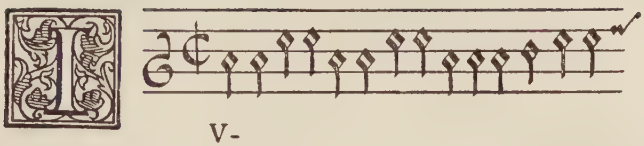
quam ver in-te-pu-it, re-ca-leſ-cunt fri - gi-da.

Paſtor, qui pro ouibus ducendis ab erroribus
Ponebat animam,
Libens ferre voluit crucis pœnam maximam,
Soluit quæ non rapuit, per mortem turpiſſimam.

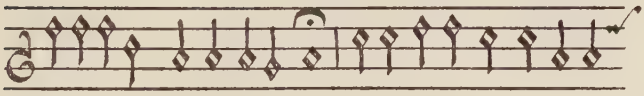
Vidit & condoluit quod ouis vna deſuit
Errans per deuium,
In deſerto deſerit magnam gregem ouium,
Abit, quærit, reperit errantem per deuium.

Magna miſeratio, quam reduxit de deuio
Imponit humeris.
Non eſt dolor ſimilis dolori quem pateris,
Ieſu, qui ſic humilis factus es præ cæteris.

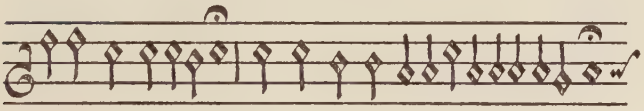
Mortis nexu diruto, Dracone ſurgens obruto
Deprædans inferos,
Pharaonis impio captiuos & miſeros
Ducens ab imperio, choros uſque ſuperos.



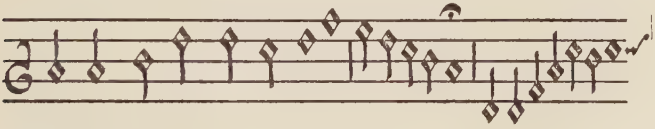
V-



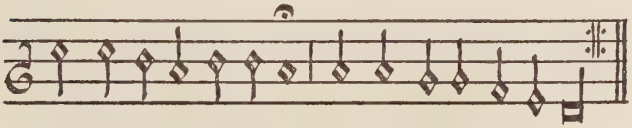
cun-da - re, ij iu-



gi - ter plebs de-uo-ta de - bi - tis

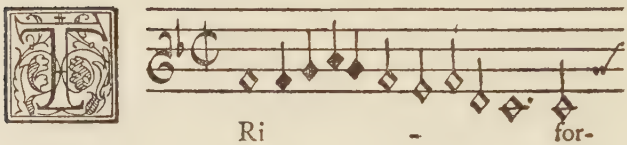


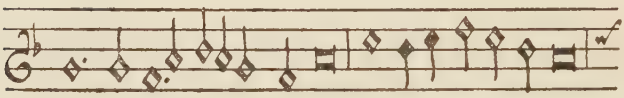
Me-los ca-nens dul-ci - ter ij ij
Qui te tu - lit a - cri - ter ij ij

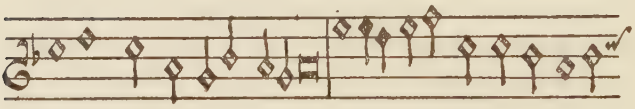


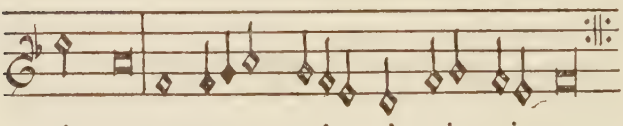
Chri-ſti Ie-ſu me-ri-tis, Chri-ſti Ie-ſu me-ri - tis.
vin -cu-lis ab in -ti-mis, vin-cu -lis ab in -ti - mis.

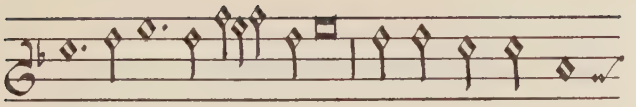
XIX


Ri - for-
Eſt ho-

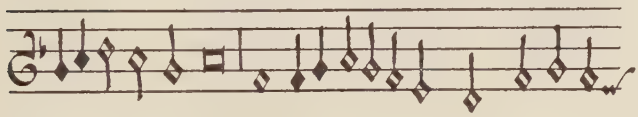

mis re-lu-cen - ti-a
nor, vir-tus, glo - ri-a


a-bun-dat in ſo - li-o, lu - cis de-fi-ci-en-
v- ni -for-mi ra - di-o, qui ſu - pra re-rum en-


ti - a ca - rens ab i - ni - ti - o.
ti - a lu - cet abs pri-mor - di - o.



Op-ti-ma ſunt en - ti - a Op-ti-mam du - cen-



ti - a vi - tam in em-py -

re - o.

H æc lux mirando lumine, mira triplex affuit,
Seraphico in culmine, formulasque coluit,
Cuncta quæ ſunt ſub tegmine polorum compoſuit,
Potentias in homine de non ente ſtatuit. Opt. &c.

O quàm Pater ingenitus excellens potentia,
Patre procedit Filius diues ſapientia,
Ab vtroque manat Spiritus prædulcis clementia,
Hæ tres Perſonæ penitus, ſimplices eſſentia. Opt. &c.

M agnus Deus in opere, maior in Natura,
Potens mira perficere patet in creatura,
Qui polum ſciuit pingere plaſmabili pictura,
Cuncta diſponit pondere, numero et menſura. Opt. &c.

A utor deſcendit cœlitus in caritate pura,
Occultans ſe diuinitus ſub lilij clauſura,
Quidnam admirabilius quam virgo paritura?
Quod Eſäias penitus proſpexit in figura. Opt. &c.

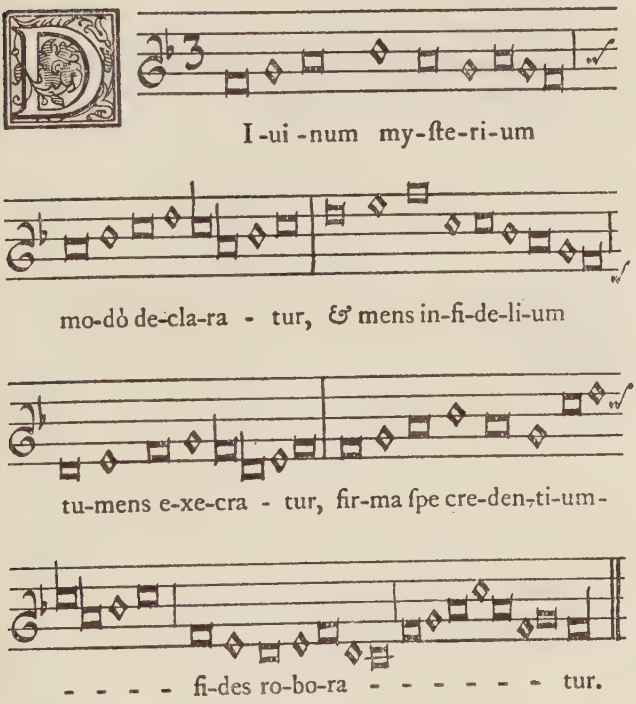
Sol vertitur zodiaco, gradiens in Geminis,
Dum ſol ſupremus thalamo iuueneſcit virginis,
Erupit fons cum balſamo cœlicæ dulcedinis,
Roſa creuit de calamo in ſalutem hominis. Opt. &c.

Fecit grande conuiuium amator caſtitatis,
Suſcipiens homagium noſtræ fragilitatis,
Qui carnis per ſupplicium nos redemit gratis,
Laudemus Dei Filium cum angelis beatis.

℟. Optima ſunt entia
Optimam ducentia
Vitam in empyreo.

ACROSTICON, *THOMAS FECIT.*

XX



Panis primo cernitur, qui, dum conſecratur,
Chriſtus tunc porrigitur, & ſub pane datur,
Quomodo efficitur Chriſtus operatur.

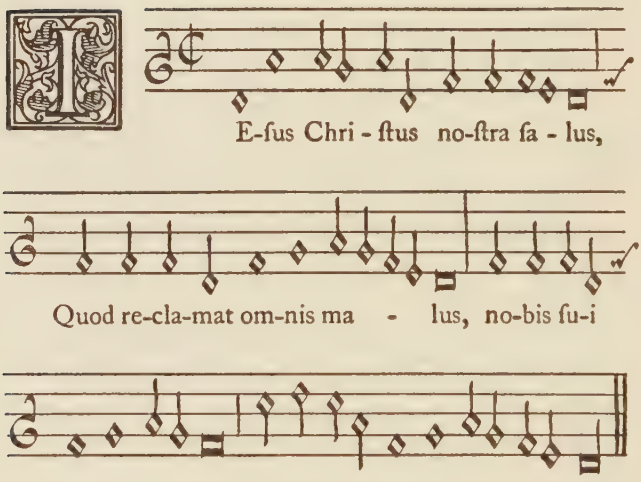
Et vinum ſimiliter cum ſit benedictum
Et tunc eſt veraciter ſanguis Chriſti dictum:
Credimus communiter verum eſt, non fictum.

Fides eſt ſummoperè credere in Deum,
Panem ſanctum edere & tractare eum,
Iubet Chriſtus ſumere, Hoc eſt corpus meum.

Nobis celebrantibus iſtud Sacramentum
Et cunctis credentibus fiat nutrimentum:
Iudæis negantibus fit in detrimentum.

Pater, Nate, Spiritus almum conſolamen
Det nobis propitius noſtrum reſtauramen,
Ut cum cœli ciuibus perſonemus, Amen.

XXI



O quàm ſanctus panis iſte
Quem tu præbes, Ieſu Chriſte,
Caro cibus, Sacramentum,
Quo non eſt maius inuentum.

H oc eſt donum ſanctitatis
Charitasque Deitatis,
Virtus & Euchariſtia,
Communionis gratia.

A ue deitatis forma,
Dei vnionis norma,
In te quiſque delectatur
Qui in fide ſpeculatur.

N on ſolus panis, ſed Deus
Homo, liberator meus,
Qui in cruce pependiſti
Et in carne defeciſti.

N on augetur conſecratus,
Nec conſumtus fit mutatus,
Nec diuiſus in fractura,
Plenus Deus in ſtatura.

E ſca digna Angelorum,
Charitasque lux ſanctorum,
Lex moderna comprobauit
Quod antiqua figurauit.

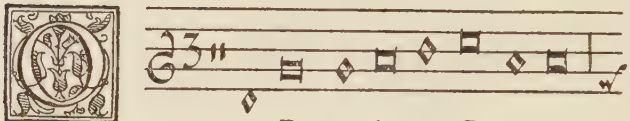
S alutare medicamen,
Peccatorum releuamen,
Paſce nos, à malis leua,
Duc nos vbi lux longæua.

O quam magna tu feciſti
Dum te, Chriſte, impreſſiſti
Panis et vini ſpecie
Obſantium in facie.

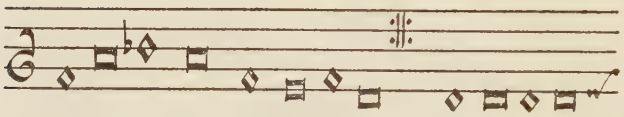
C aro cibus, ſanguis potus,
Manet tamen Chriſtus totus,
Huic ſit laus & gloria
In ſeculorum ſecula.

ACROSTICON, *JOHANNES OC=Hus.*

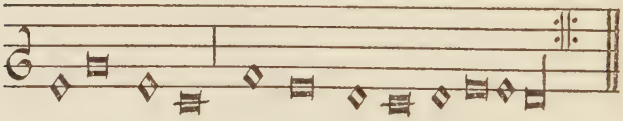
XXII



Rex cœ-lo-rum Do-mi-ne,
Te de-pre-cor, ex-au-di me,



tu mun-di fa-ctor fa-bri-cæ, Nec te la-tent
tu-o re-demp-tū ſan-gui-ne. Ab al-uo ma-



læ-uiſ-ſi-ma quæ com-mi-ſi fla-gi-ti-a.
tris ha-cte-nus ſuc-cur-re Rex pro-pi-ti-us.

Tu es enim piiſſimus, qui de ſupernis ſedibus
Veniſti me redimere: noli peccantem perdere.
Quid proderit, ſi pereo, mihi tua redemptio?
Certè foret vtilius, ne unquam eſſem genitus.

In domo quondam Simonis, tu inceſtae mulieris
Diluiſti facinora, mira nimis clementia:
Tu pius es hæretici miſertus & Theophili,
Quia conuerſus doluit, ſummam mercedem habuit.

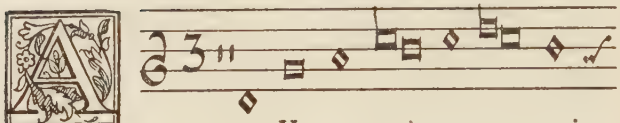
Memento, Rex magnifice, qui es dignatus dicere:
Nolo peccantem perdere, ſed conuertentem viuere:
Peccator ſum, non abnego, idcirco ad te clamito.
Nā potens es dimittere quicquid peccaui, Domine.

O magnæ Rex potentiæ, O pietatis vnice,
Audi preces quas profero tibi pro me miſerrimo:
Quis niſi tu me audiat? quis præter te ſubueniat?
Si non audis, ad alium non eſt recurſus Dominum.

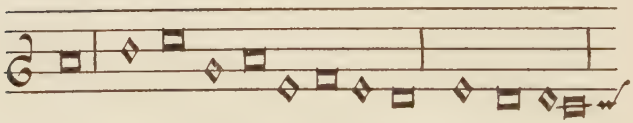
Sit tibi laus & gloria per cuncta, Ieſu, ſecula,
Qui miſereris omnium ad te piè clamantium:
Eadem laus mitiſſimo ſit Patri cum Paraclito,
Uni trinoque Domino qui regnat ſine termino.

DE BEATA VIRGINE MARIA

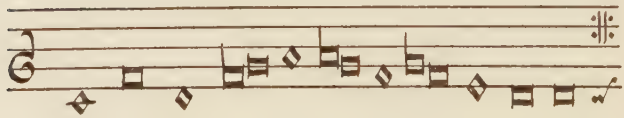
XXIII



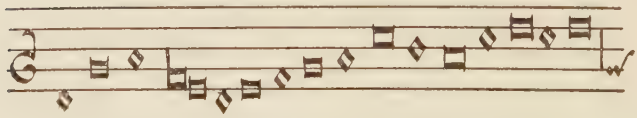
Ve, re - gi - na om - ni-
Tu vir - tu - tis prin - ci - pi-



um, Ma - ri - a, ſa-lus ho-mi-num cre-den-ti-ū,
um, tu pau-pe-rum re-fu-gi - um, ſo - la - ti-ū,

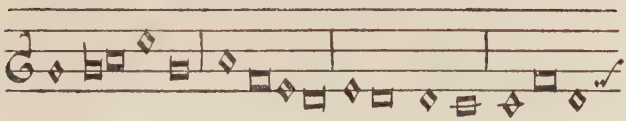


quæ pau - pe - res ſal - ua - re vo - lu - i - ſti.
tu ve-rum lu-men mun-do con- tu - li- ſti.

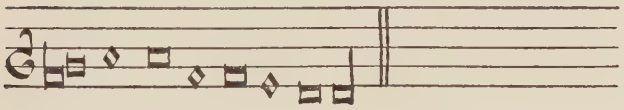


Te col-lau-dat ex-er-ci-tus cœ-le-ſtis An-ge-lo-rū

magnificat,



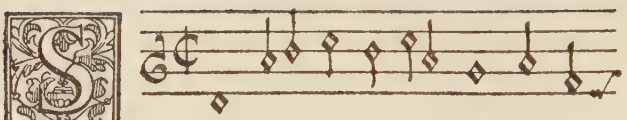
mag-ni-fi-cat, glo-ri-fi-cat & præ-di-cat, a-do-rat

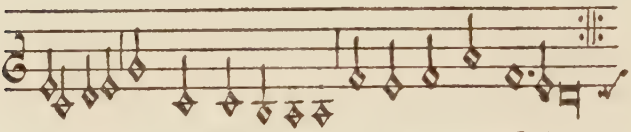


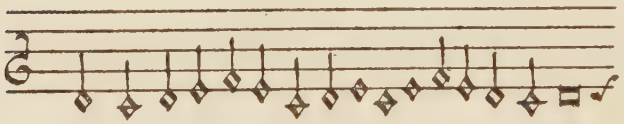
om-nis or-do be-a-to-rum.

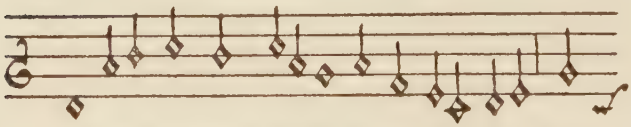
Tu ſolis habitaculum,
Iuſticiæ ſpectaculum, ſignaculum,
Tu ſola Patri ſemper placuiſti,
Tu vitæ propugnaculum,
Tu ſummi Dei aureum palatium,
Tu caput Holofernis confregiſti,
Tu balſami ſuauitas, tu odor pigmentorum,
Tu charitas, tu caſtitas, tu bonitas,
Tu fragrans cella plena vnguentorum.

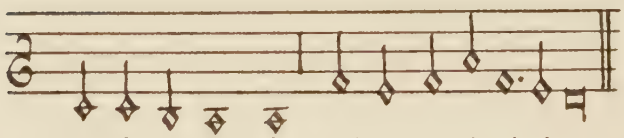
Ad te clamantes reſpice,
Maria, piè protege & eripe
A laqueo æterno damnatorum,
Mentes ægrorum refoue,
Lapſorum greſſus erige & dirige
Ad te tuorum corda famulorum.
Tu lilium convallium,
Tu mala granatorum,
Tu campi flos, virtutum dos, & cœli ros,
Tu perduc nos ad regna ſupernorum.


Al - ue, flos et de - cor Ec-cle-
Te fa-ten-tur ſa - cræ pro-phe-


ſi - æ, lu-men hu-ius vi-æ, Ad te cla-mans ſi-ti-o;
ti - æ, Vox-que I - ſa - i - æ, Pur-am om - ni vi-ti-o.


Vir-go ſi-ne vi-ro pe-pe-ri- - - - - - - ſti,

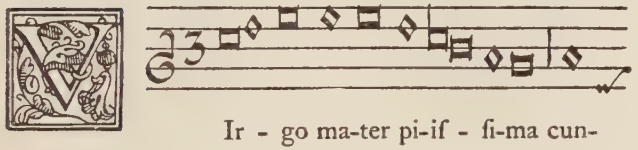

& poſt par-tum vir-go re-man-ſi - ſti, Ma-


ter Ie-ſu Chri-ſti, qui ca-ret i-ni-ti-o.

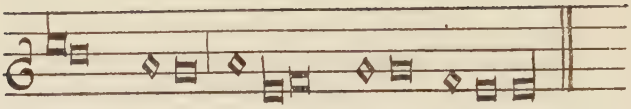
Hæc adeſt ubi periclitatur, verè nuncupatur
Portus nauigantium;
In ardore rubi præſignatur, & piè vocatur
Mater deſperantium.
Möyſis hæc ſcirpea fiſcella
Præbens lapſis gratiarum mella, Lucens maris ſtella,
Via deuiantium.

Subleuatrix pia miſerorum, ad regnum cœlorum
Duc nos poſt exilium.
Releuatrix pia peccatorum, rectrix ſupernorum
Da ſanum conſilium.
O dulcis, O clemens atque pia,
Sis nobis directrix atque via, in extremis, dia,
Fer nobis auxilium.

XXV



dantium

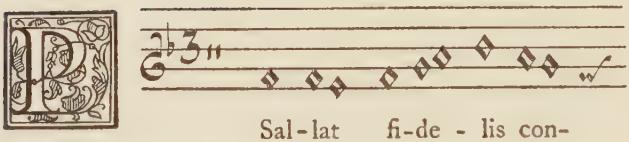


dan - ti-um ſti-pen - di-um la-bo-ris.

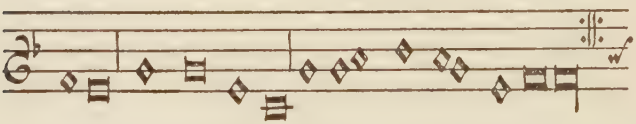
Præcellit roſa lilium candore puritatis,
Virgo adorat filium, quem parit, caſtitatis;
Hæc ſydus claritatis, hæc balſamo ſüauior,
Sole, luna ſplendidior feruore charitatis.

Virtutum flos & gratiæ aures ad nos inclina,
Placata Patris facie, chariſmata propina,
Nos à mundi ſentina celerius eripias,
Et tecum nos cuſtodias in vnitate trina.

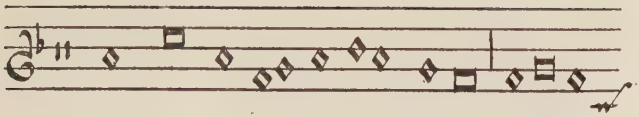
XXVI



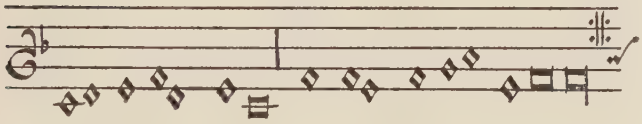
Sal-lat fi-de - lis con-
Et præ - ſen-te -mus can-



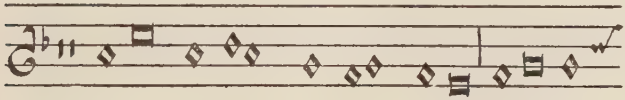
ci-o cum gau-di-o iu-bi - lan-do Ma-ri-æ,
ti-ca or - ga -ni-ca ſo-len - nis me - lo-di-æ.



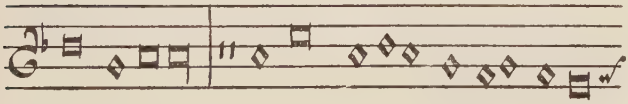
Quam ſi-ne la - be cri - mi-nis et ſal-uo
Per quam gu-ſtus e-xi - ti - j & per-pe-



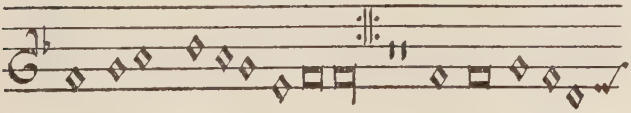
flo - re vir - gi-nis ma-trem Pa-ter e-le-git:
tis e-xi - li- j ius pri - ſti-num in-fre-git.



Tu es pin-cer - na ve - ni-æ di-ues in
Tu ſtel - la pu - di - ci - ti-æ, tu vi - tæ

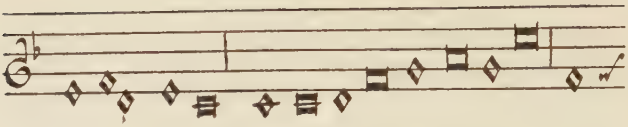


cha-ri-ta-te, Et fons mi-ſe - ri-cor - di-æ
me-di-ci-na, Pec-ca - ti te - lo ſau - ci-æ

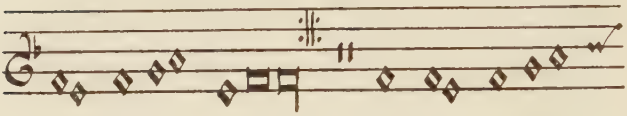


ma-nans ſu-a - ui-ta-te. O no-bi-lis
mun - di - ci-æ cor-ti-na. Et mor-ta-li-

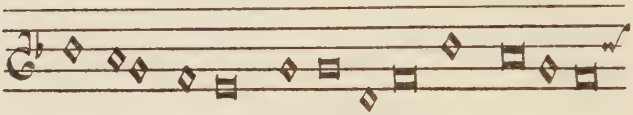
puerpera



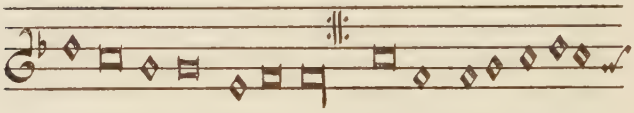
pu-er - pe-ra, mun-di tu la-uas ſce-le-ra, hoc
um ge - ne-ri clau-ſi-ſti por-tas in-fe-ri, ve-



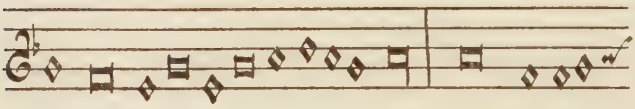
or - bi per - fe-ci-ſti, Flos vir - gi-num,
&tef-que con - fre-gi-ſti. Tu ſer - uu- lis



dux ag - mi-num cœ-le-ſti-um præ cæ-te-ris
pe - ri - cu - lis re-fu-gi - um cœ - le-ſti-bus

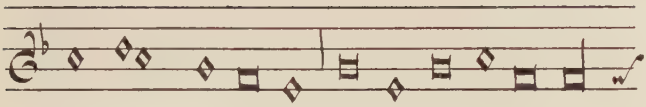


ho-mi-ni-bus be-a-ta. O re - gi - na ſi -
ag-mi-ni-bus præ-la-ta. Stel-la ma - ris ap -

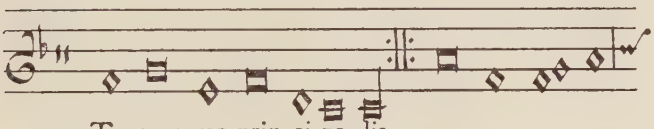


ne ſpi-na tu ro-ſa ver-na - lis, Dans o-do -
pel-la-ris lap-ſis in ſen-ti - nam, Pec-ca-to -

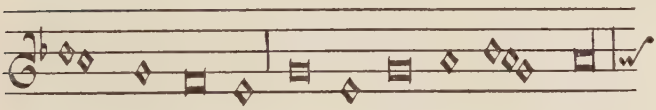
rem



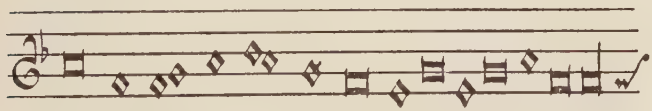
rem dul - ci - o - rem Pa - ra - di - ſi ma - lis,
rum nau - fra-go- rum di - ri - ge ca - ri -nam



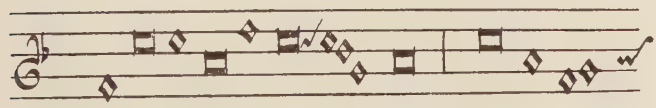
Tu gem-ma prin-ci-pa- lis, Sig-num du-mi,
Ad pa - tri - am di-ui -nam.



vir - ga fu - mi, vi - gor æ - ſti - ua - lis.

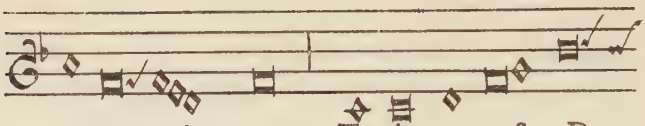


In qua do - mo nul - lus ho-mo pa-ti-tur ru-i-nam.

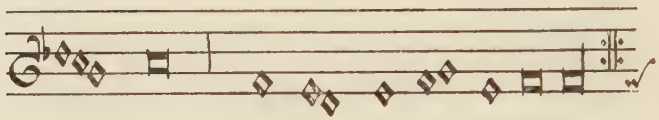


Ma-ri-a, ſa-lus ho-mi - num, me-di-ci -
Nam ex te ma-nat gra-ti - a, Pax, mi-ſe -

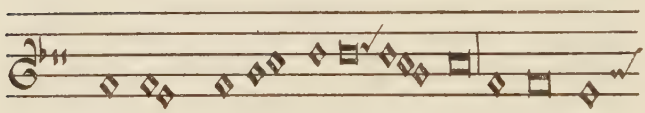
na



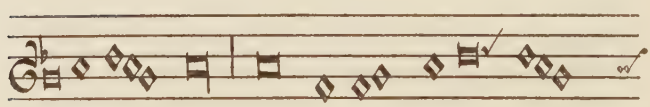
na cri - mi - num, Te de - cet poſt Do-
ri - cor - di - a, fi - des, tem - pe - ran-



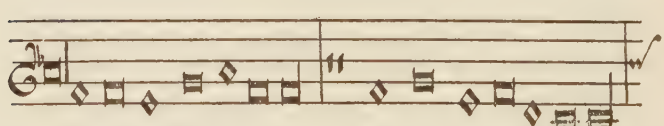
mi - num laus, ho - nor & po-te-ſtas.
ti - a, lux, bo - ni - tas, ma-ie-ſtas.



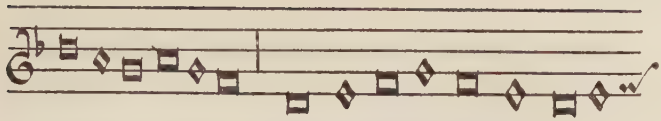
Tu na - ti tu - i fi - li - a ſu - pre - mi



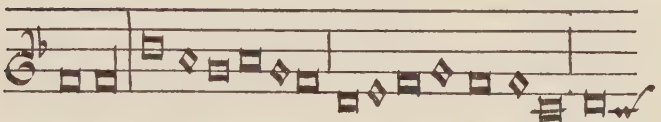
ge-ni-to - ris, Con-ti-nen - tis om - ni-



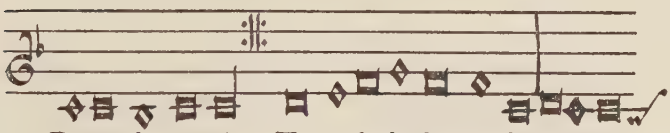
a no-ſtrique Cre-a-to-ris. Tu man-na es ſa-po-ris.



A-re-a a-ri-da, quam ſu-per-nus hu-mor ir-ri-
Tu ſi-ne ſe-mi-ne Na-ti De- i ma-ter ex-ſti-

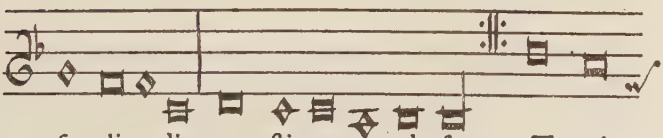


ga-uit, Vi-ne-a re-gi-a, ro-ſa ſpi-næ ne-ſci-a quam
ti-ſti, Cœ-li-cos a-di-tus, ve-ti-tos in-tro- i-tus or-



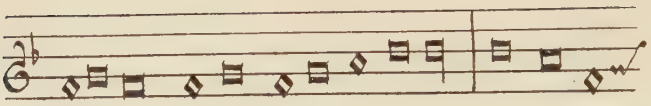
De-us plan-ta-uit. Tu a-do-le-ſcen-tu-lis o-le-um
bi re-clu-ſi-ſti. Tu nau-tæ flu-ctu-a-go ſi-dus ſa-

ef-fu-ſum, Sa-lus in pe-ri-cu-lis, ſpes in of-
lu-ta- re, An-cho-ra tu nau-fra-go, ſub-mer-ſis

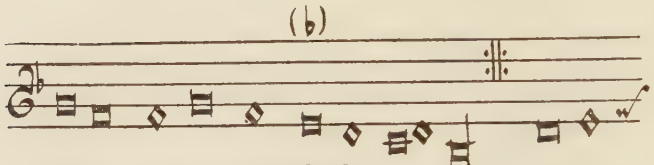


fen-di-cu-lis, o-ſti-um præ-clu-ſum. Tu prin-
in pe-la-go nobis au-xi-li-a-re. Fle-ctę

cipium

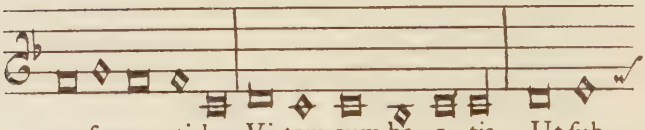


ci-pi-um no-ſtræ ſal-ua-ti- o -nis, Re-duc de-
ri-gi-dum mun-da-nis in-hæ-ren-tem, Fo-ue fri-

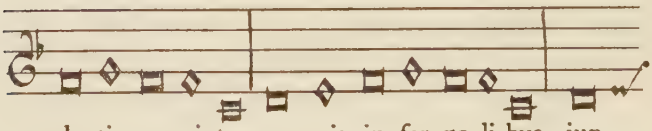


ui-um ad thro-num Sa- lo - mo - nis. Im-pe-
gi-dum à cri - mi - ne tor-pen - tem.

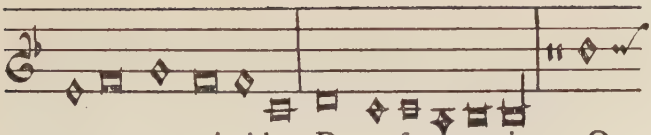
tra di-ui-ni-tus, ap-plau-de lau-dan-ti-bus & in

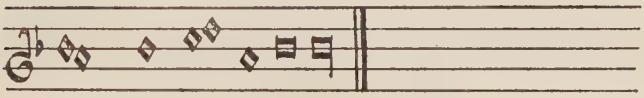


te ſpe-ran-ti-bus Vi-tam cum be - a - tis. Ut ſub-

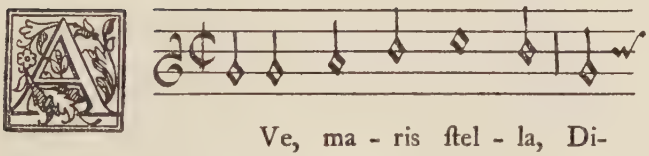


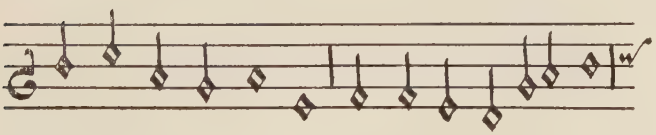
la-tis pe-ni-tus pœ-nis in-fer-na-li-bus, iun-
gamur

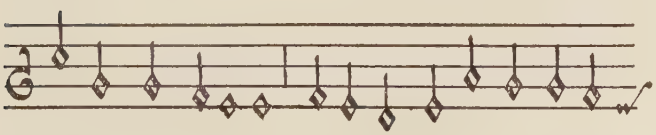

ga-mur ag-mi-ni-bus De-o ſo-ci-a-tis. O


ma - ter pi - e - ta - tis.

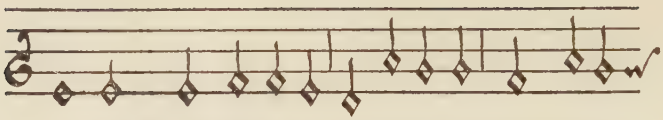
XXVII


Ve, ma - ris ſtel - la, Di-

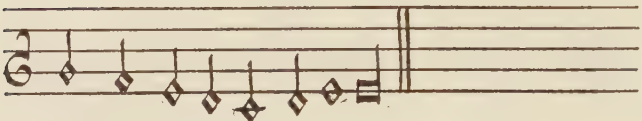

ui - ni - ta - tis cel - la, vir - go ca - ſti - ta - tis,


ra-dix ſa-nc̃ti-ta-tis, ge-ni-trix æ-ter-næ cla-ri-

tatis.



ta-tis. ℟. Ap-pa-ru-it, ap-pa-ru-it quem pi-a



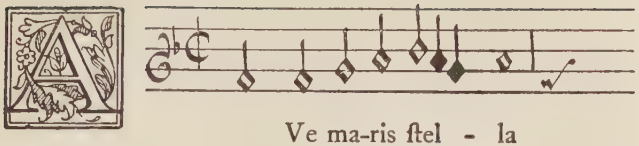
Vir-go ge-nu-it Ma-ri-a.

Hominum ſaluator, et angelorum ſator,
Mitis & deuotus, in Iudæa notus
Naſcitur & languet vt ægrotus. Apparuit, &c.

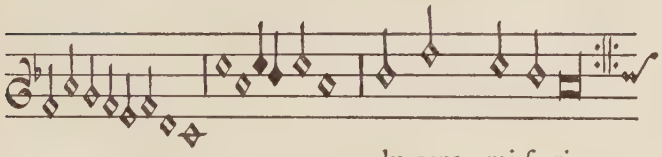
Umbra vetuſtatis, ænigma cæcitatis
Tranſiit in lucem, virga profert nucem,
Iſrael dat ex Ægypto ducem. Apparuit, &c.

Rigor perit legis, dum pro peccato gregis
Paſtor immolatur, hoſtia mactatur,
Populus in tenebris ſalvatur. Apparuit, &c.

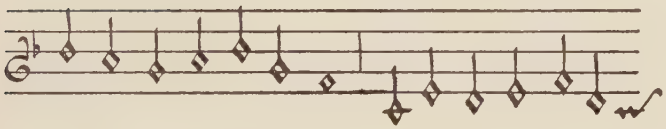
Ave, ſingularis, Maria, ſtella maris,
Salus in procella, regalis puella,
Dominum pro nobis interpella. Apparuit, &c.



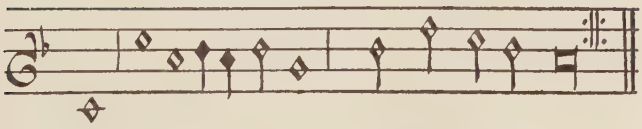
Ve ma-ris ſtel - la
De - i - ta-tis cel - la



lu-cens mi-ſe-ris,
por- ta prin-ci-pis,



Pa- ra - di - ſi pa-tens fons tu cy-preſ-ſus, Si-on
Pa-tris ſub um-bra-mi -ne Ver-bum ca- ro fit per



mons, pec- ca - to-rum pons.
te, Sa-cro fla-mi - ne.

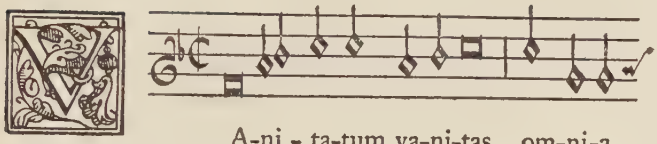
Regis

Regis diadema, ſtola præſidis,
Samſonis problema, funda Dauidis,
Turris per quam tranſit gens, Deū verū tenens ens,
ne deſperet flens.
Tu es Salomonis res, in te tota noſtra ſpes
agitur per tres.

Mater pietatis, ſpes fidelium,
Ebur caſtitatis, candens lilium,
Urna cœli, manat ros, in te creuit Ieſſe flos,
Qui ſaluavit nos.
Rubus quem non urit pyr et in cuius ponit ir
Se cœleſtis vir.

DE FRAGILITATE & miſerijs humanae conditionis

XXIX



Cæcus es? an oculus tibi caligauit?
Et apertis oculis cæcitas proſtrauit,
Vel tuam dementiam furor indurauit?
Iſta non conſideras, neque cor expauit.

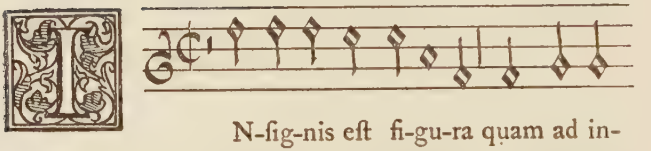
Dic, miſer homuncule, quidnam cogitaſti?
Cuius erunt omnia hæc quæ congregaſti?
Ad caput reponitur tibi quod amaſti?
Nequidquam: ſed poſſides id quod ignoraſti.

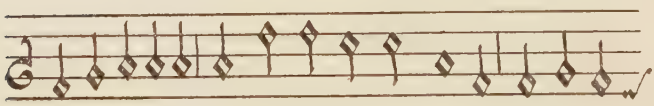
Animam Diaboli rapiunt ad pœnas,
Amici pecunias diuidunt amœnas,
Vermes carnem deuorant ſimul atque venas,
Res tua deuoluitur ad manus alienas.

Uxori & liberis res tuas liquiſti,
Pro his miſer animam tuam poſuiſti,
Uxor ducit alium quem tu non nouiſti,
Tui obliuiſcitur quam ſic dilexiſti.

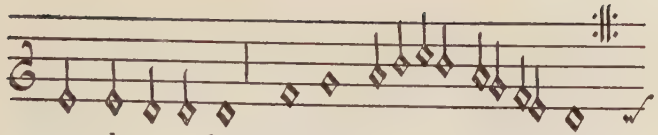
Sic perit memoria tuorum filiorum
Ipſis ſuccedentibus in proſperis bonorum,
Gaudent cum gaudentibus, vt mos eſt eorum,
It tui memoria cum ſonitu verborum.

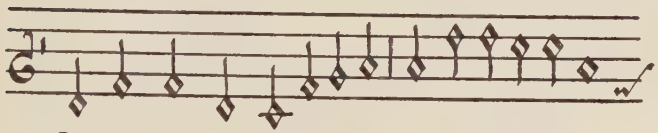
XXX

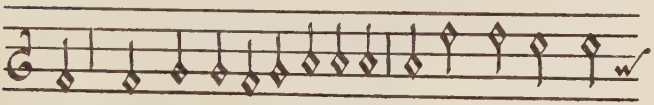


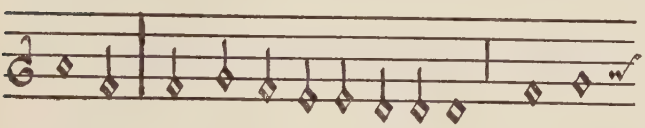


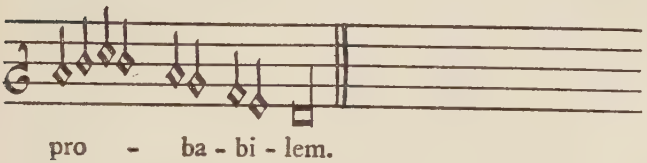
cando









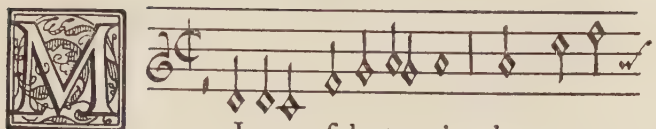


O quàm multa promittit, longã vitã, diuitias,
Fauores & honores, tandem in fine decipit
Te fallibiliter.
Nam nudum te dimittit ad maximas miſerias,

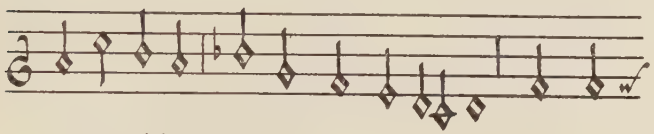
Dolores & horrores, corpus dum terra ſuscipit
Miſerabiliter.
Poſſeſſio diſrumpitur hæredes per carnales,
Et anima demergitur ad pœnas infernales,
Scito quis iſta recipit iam ſatis grauiter.

Quàm miſer es, auare, qui non vis Deo credere,
Nec in eum ſperare, qui diligis terreſtria,
Spernens cœleſtia.
Prædico tibi clarè, quod citò debes perdere
Quæ congregas auarè, teque cum violentia
Tollit mors impia.
Verſutias, aſtutias perſoluis cum uſura,
Poſt carnisque delitias quas poſſides cum cura,
Traheris ad ſupplicia ſemper manentia.

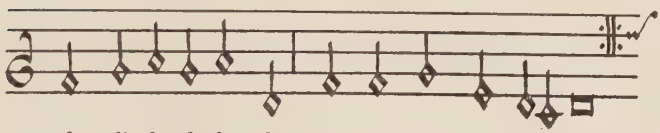
Si tamen vis ſaluari, innixus Chriſti ſanguine,
Dum tempus indulgetur, pietatis operibus
Insta fideliter.
Miſericors placari Pater poteſt facillimè:
Si tamen exoretur: nam lachrymis & precibus
flectitur dulciter.
Nam ſi conuerſus fueris corde ſimul & ore,
Tuaque libens dederis diuino cum amore,
Verè cum ſanctis omnibus viues feliciter.



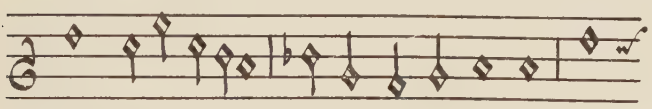
I-rum, ſi læ-te - ris, dum ex ap-
Mors fal - lax So-phi-ſta, bre-ues di-



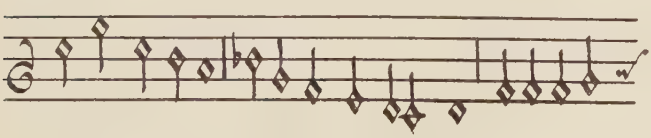
pa-ren-ti-bus ma-gis quàm ex ve - ris, Mors con-
es ho-mi-nis: quàm ve - ra ſunt i - ſta! in - tus



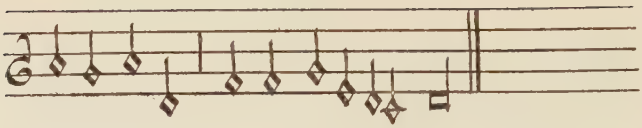
clu - dit & il - lu - dit, ho-mo quid tunc e - ris?
a - ret & di-ſpa-ret fra- gi - lis a - ri - ſta.



Cum ſi-ne vi-ti-js ho-mo vix in mun-do, heu



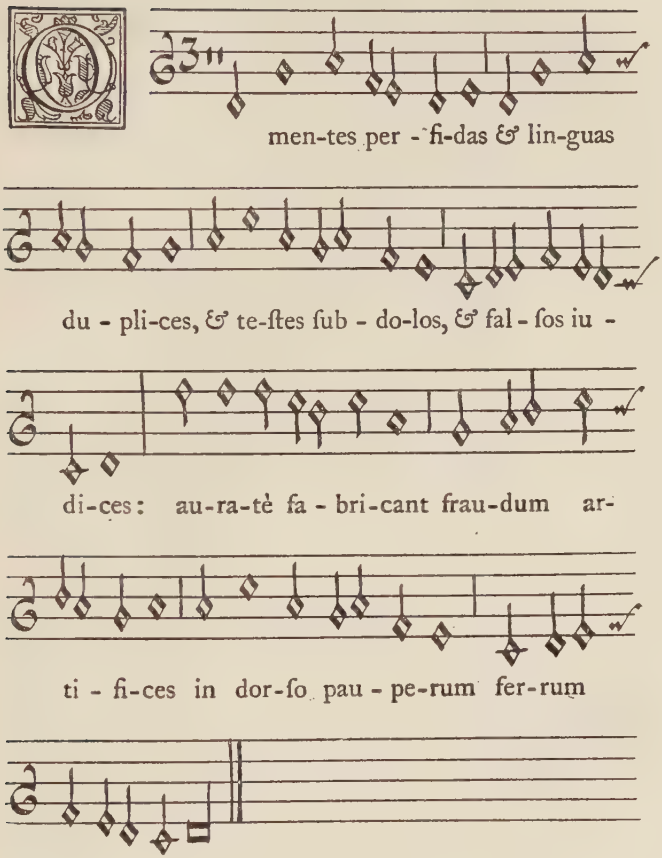
ſit sup-pli-ci-js in la-cu pro-fun - do a-gi-ta-tur



& pul-ſa-tur, vt ven-tis a-run - do.

Mors mundi figura,
Quæ corrupta ſubitò perit, vt pictura,
Non in luctu, ſed in fluctu hominem demtura.
O mundi Sophia,
Nos errantes corrige veritatis via,
Ut eamus, ne cadamus in mortis ruina.
Tu ſpes humilium, rutilans aurora,
Pro nobis Dominum iugiter implora,
Adiuvare tu dignare nos mortis in hora.

Hominem tàm durum
Iacentem in crimine, ſe iudicaturum,
Dum poſt mortem ſciat fortem iudicem venturum,
Quid artes? quid iura
Tibi proſunt homini? ſolùm ad futura
Vel eſt *Ite* vel *Venite* iudicis cenſura.
Ergo dum veneris, Iudex, iudicare,
Tu noſtri generis ſtatim memorare,
Quos emiſti, redemiſti, noli condemnare.



Impunè frangitur fides in publico,
Vix poteſt credere priuignus vitrico,
Vix pater filio, vix æger medico,
Ipſe, qui conqueror, in fide claudico.

Ubique timeo dentem vipereum;
Venenum ſeminant vendentes oleum;
Qui tecum loquitur trahit ad laqueum,
Ut tibi temperet doloris balneum.

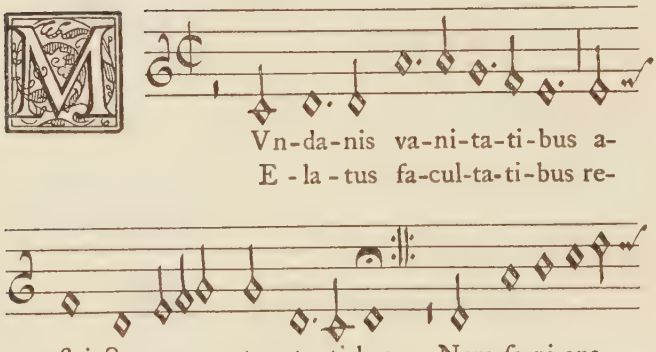
Nullus nocentior hoſte domeſtico,
In magno decipit ſicut in modico,
De non ambiguis apertè iudico,
De fratris laqueo vix pedem explico.

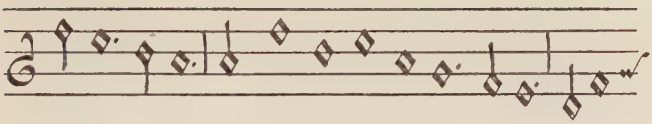
Si bonum fecerim, occultè lacerat,
Si malum aliquid, fingens exaggerat,
Si verum approbo, in multis peierat,
Ut proſit hoſtibus, amicos vulnerat.

Minatur filio mortis in radio,
In viſu Regulus, in cauda Scorpio,
In dente coluber, princeps in gladio,
Fi&ta ſimplicitas in falſo labio.

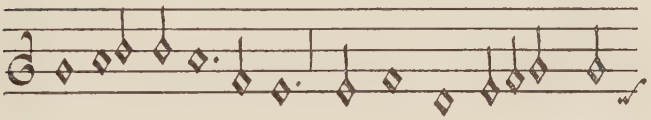
Clamore ſuper hos infero terminum
Per ægritudines, per i&tus fulminum,
Romana curia fouet periuria,
Pro nummi gratia ſaluat mendacia.

XXXIII

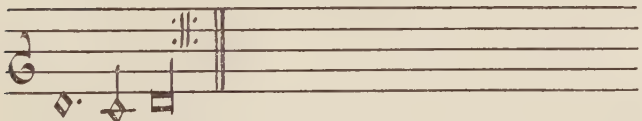




ſic in-ſtru-it, ſer - ui -re ma-gis con-gru-it ve-ris
ſi - to- ri - a, ſper-nen-da ve-lut ſco- ri -a prop-ter



fe - li - ci - ta - ti - bus, ab - ie - ctis fal - ſi-
cæ- li pa - la - ti - um, ve -rum ga - zo - phy-



ta - ti - bus.
la - ci - um.

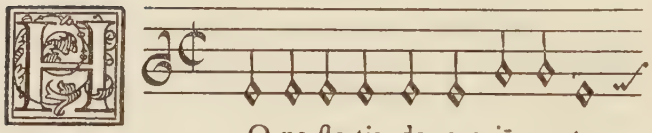
Vorax infernus ſurripit ſuis nos ſuaſionibus,
Conſentientem corripit æternis torſionibus,
Mundus extollit leuiter illos quos fallit breuiter,
Mortem ponens in foribus multos pulſat timoribus.
Carnalis vrget macula perurens quaſi facula,
Multi pro tanto vitio torrentur in ſupplicio.

Traduntur in hiſtorijs viri digni memorijs,
Virtutibus eximijs fulſerunt & ſcientijs,
Cunctis locis & viculis ponentes ſe periculis,
Spreuerunt hic terreſtria, amplexi ſunt cœleſtia,
Præclari Solis radio certabant in hoc ſtadio,
Patris Abrahæ gremio funguntur vitæ præmio.

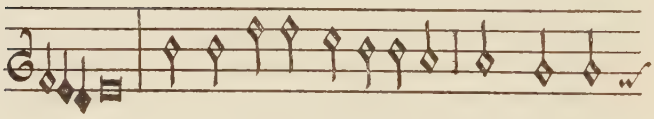
Quorum ſcholares ſtudio benignè vos erudio,
Hæc vobis ſit concluſio, vana deſit confuſio,

In mentē nam maleuolam, deformem ſiue friuolā
Non intrat Sapientia virtutum ſeu decentia.
Clamans inquit Sagacia, per mundi cuncta ſpacia,
Vitam bonam comperiet homo qui me reperiet.

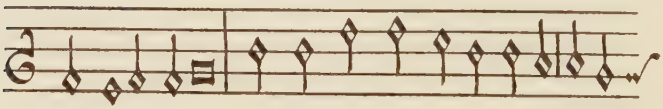
XXXIV



O-ne-ſta-tis de-cus iā mu-ta-
Heu in-dig-ni quæ-runt ſub-li-ma-
Fi-des a-mi-co-rum iam va-cil-
Au-di, fi-li, mo-rum diſ-ci-pli-

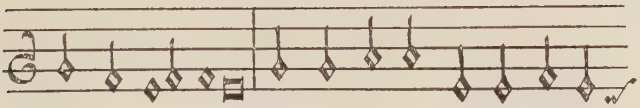


- tur, oc-cul-ta-tur ve-ri-ta-tis ſplen-dor per
- ri, vt lu-cra-ri ſub-di-to-rum va-le-ant
- lat, & ti-til-lat cor e-o-rum a-du-lans
- nam, & do-ctri-nam Sa-lo-mo-nis at-ten-dens

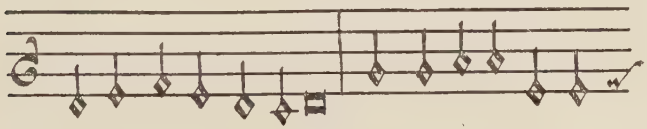


men-da-ci-a, con-cul-ca-tur ca-ſti-ta-tis ro-ſa
pe-cu-ni-as: ſtra-ta nam-que vi-ti-o-rum he-u
fal-la-ci-a, cū pro-pi-nat fel pro mel-le per ver-
cor in-cli-na, vt ſe-cu-rus Sal-ua-to-ris ſe-qua-

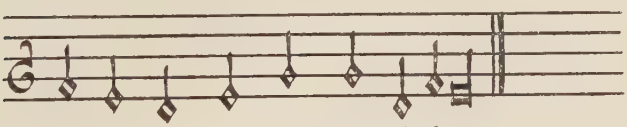
ſub



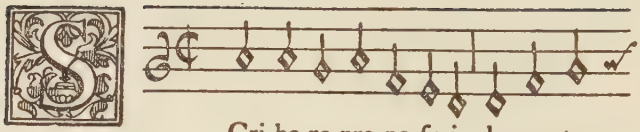
ſub lux-u - ri-a, om-nis æ-tas, ſex-us, or-do
per-dunt a - ni-mas, & e - ge - nos pri-uant bo-nis,
ba præ-dul-ci-a, o - re plau-dant & ap-plau-dant
ris ve - ſti - gi - a: ti-me De-um, pla - ca e-um,



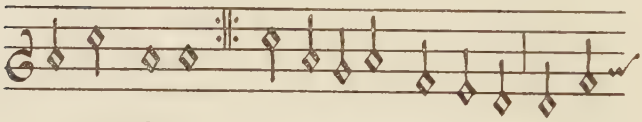
ſtu-det a - ua - ri - ti - æ, tran-ſit æ-tas mo-rum,
nec dant e-lee-mo-ſy-nas: ſed po-ten-tes di - tant
ſi - bi per con-ui-ti - a, cor-de frau-dant me-di-
pur-ga no-xam la-chry-ma, præ-ſto ſis & o - ra



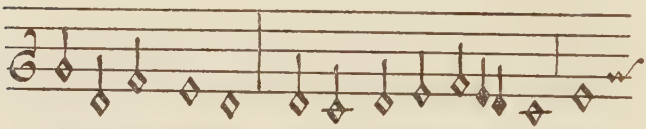
cor - de com - ple - ctun - tur vi-ti-a.
do - nis prop - ter a - mi - ci-ti-as.
tan-do: hæc nunc a - mi - ci-ti-a.
e - um vt du - cat ad gau-di-a.



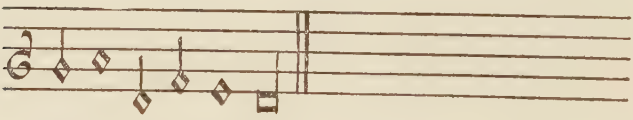
Cri-be-re pro-po-ſu-i de con-tem-
Iam eſt ho-ra ſur-ge-re de ſom-no



tu mun-da-no:
mor - tis va-no, Zi-za-ni-am ſper-ne-re ſum-to



vir-tu-tum gra-no: Sur-ge, ſur-ge, vi-gi - la, ſem-



per e - ſto pa - ra - tus.

Ubi ſunt qui ante nos in hoc mundo fuêre?
Venias ad tumulum ſi vis eos videre:
Cineres & vermes ſunt poſtquam computruêre.
Surge, ſurge, vigila, *&c.*

In hoc mundo naſcitur vir omnis cum mœrore,
Atq; vita ducitur humana cum labore,
Poſt extremum clauditur cum funeris dolore. Surge *&c.*

Vita brevis, breviter in breui finietur,
Venit mors velociter, & neminem veretur,
Omnia mors ſurripit, & nulli miſeretur. Surge &c.

O ſi ſcires gloriam in Regno beatorum,
Nunquam dares animam ad vana mundanorum,
Sed ſeruires iugiter Rectori angelorum. Surge &c.

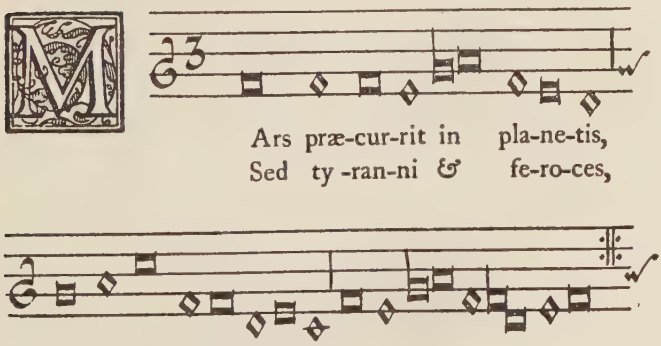
O quã felices hi ſunt qui cum Chriſto regnabunt,
Facie ad faciem dum ipſum inſpectabunt,
Sanctus, Sanctus Sabaoth Domino proclamabunt. Surge &c.

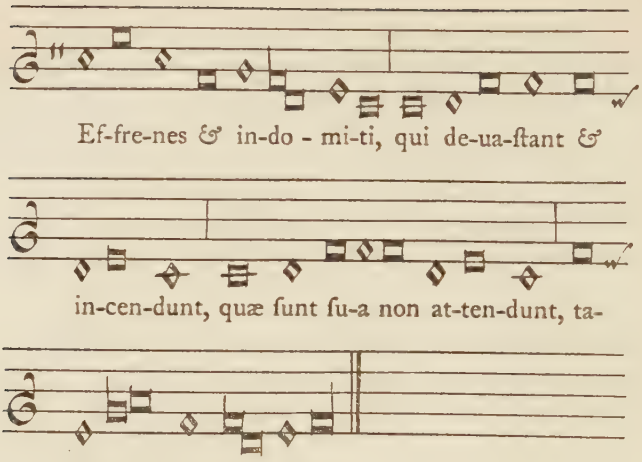
O quàm dolor flebilis à Chriſto ſeparari,
Et nunquam in numeris iuſtorum nominari,
Sed ſemper in tenebris inferni cruciari. Surge &c.

O ſi pœnam minimam ſentires damnatorum,
Benè vim hîc ſufferres cunctorum tormentorum,
Ut ſic poſſes fugere dolores captiuorum. Surge &c.

Ibi nullam requiem acquirunt exiſtentes,
Nec laſſantur Dæmones animas punientes,
Quorum voces clamitant, Væ, Væ æternaliter.
Surge, ſurge, vigila, ſemper eſto paratus.

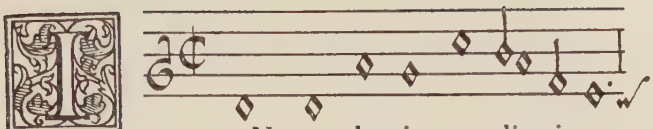
XXXVI



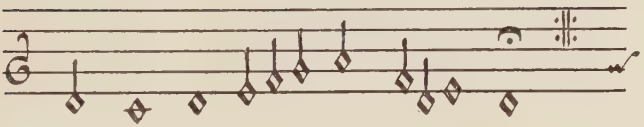


Ducunt vaccas, equos, boues,
Capras, hircos, porcos, oues,
Et ſi qua ſimilia.
Ducunt lanum atq; linum,
De rapinis implent ſinum,
Nudat matrem filia.
En Iudex ante ianuam
Clamat: redde quod tuliſti,
Vel peribis caſu triſti,
Mortem per turpissimam.

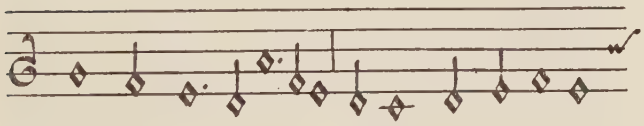
Ieſu Chriſte, Fili Patris,
Confer nobis iam renatis
Tuum ſanctum Spiritum.
Quid prodeſſet nobis naſci,
Si tu velles Rex iraſci
Ad noſtrum interitum?
Memento quod ſumus tui,
Tu es factor, nos factura,
Tibi ſit pro nobis cura,
Te precamur cernui.



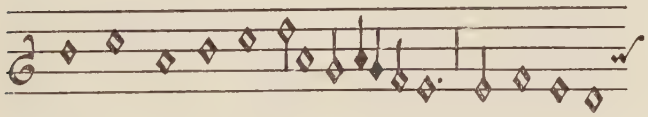
N - ua - lu - it ma - li - ti - a
De - ſpi - ci - tur iu - ſti - ci - a



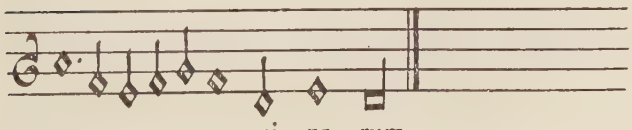
iam ho - ra ve - ſpe - ra - rum:
v - bi - que nunc ter - ra - rum.



Cre-ſcunt cre-brò vi-ti-a re-rum mun-da-na-rum,



Eſt con-cors ad ſup-pli-ci-a i-ma-go di-



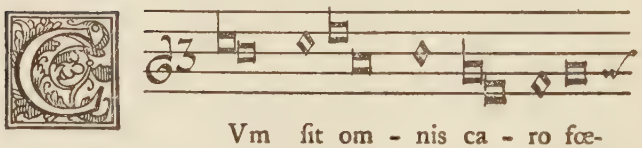
- - - - - ui - na - rum.

Ocello luſtrat ſingula Naturæ vim pertranſiens,
Duelloq; ſubtilia ſophiſmatum diſcutiens,
Cum mundi huius machina et gyrum cœli ambiens,
Quæritq; ſic magnalia ſeipſum homo neſciens.

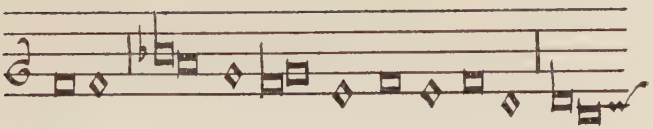
Amat nunc mundus dulciter honores populares,
Erigitq; ſuauiter ad gradus clericales,
Fallit tandem breuiter quos iam fecit tales,
Nec velut pridē nequiter nunc fallit, immortales.

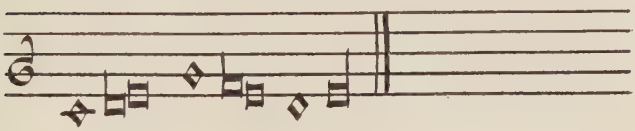
Exurgens iam reuertere, O dulcis mî amica,
Emendemus nos hodie ne moriamur ita,
Ad pedes Ieſu ſuſtine, imago inſignita,
Nil tibi ſit amabile niſi ipſius vita.

XXXVIII



geris



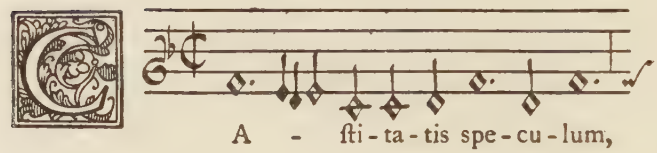


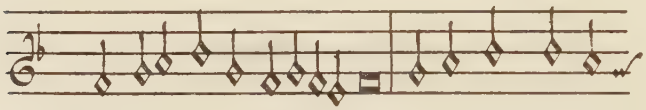
Homo dictus es ab humo;
Citò transis, quia fumo similis efficeris.
Nunquam in eodem statu
Permanes dum sub rotatu huius vitæ
volueris. Terram teris &c.

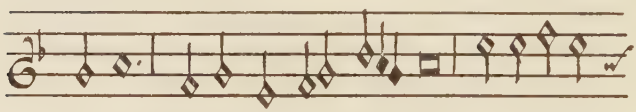
Homo nascens cum mœrore,
Vitam ducens cum dolore, & cum metu moreris,
Te memento moriturum,
Et post mortem hoc messurum,
Quod hic seminaueris. Terram teris, terram
geris, & in terram reuerteris qui de terra fueris.

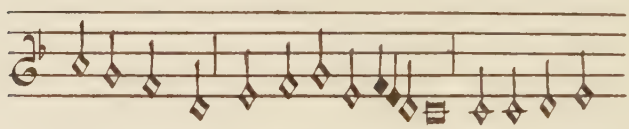
DE VITA SCHOLASTICA

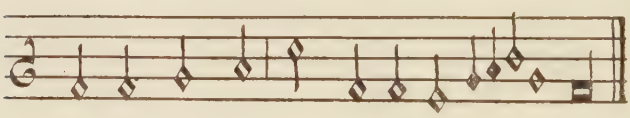
XXXIX











Boëtij ſtudia iubent amouere
Veneris incendia, nec in his gaudere:
Aſſumatur pro exemplo Lucretiæ natus,
Corrigatur ſic extemplò iuuenilis ſtatus.

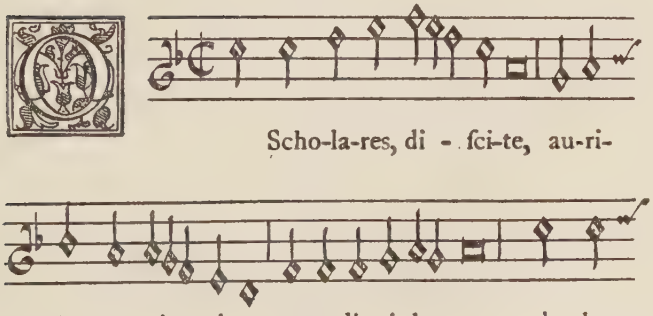
Commeſſationibus ſed heu iam aſſueſcunt,
Suis lectionibus omninò marceſcunt;
Sicut cauſæ & cauſati ſe contingunt ſedes,
Sic ſunt Bacchus fœderati atq; Ganimedes.

Intricatis veſtium gaudent ornamentis,
Et ſuorum crinium toruis polimentis,
Gulam ſuam decorare fuco concupiſcunt,
Magiſtratum honorare pauci iam addiſcunt.

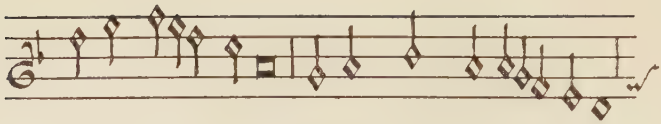
Tabulatis calceis incedunt elati,
Et in ſemicirculis gyrant ut inflati:
Nolunt Scholis intereſſe, truphis inhiantes,
Sed feſtinant his abeſſe, vanis ambulantes.

Vitia dementiæ, scholares, fugate,
Nectare Scientiæ vos inebriate,
Totu niſu cuſtodite morum honeſtates,
Et æternæ vobis vitæ dentur dignitates.

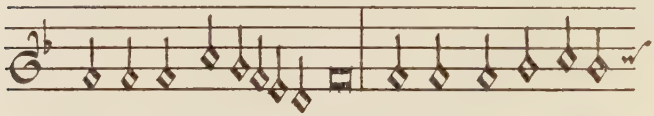
XL



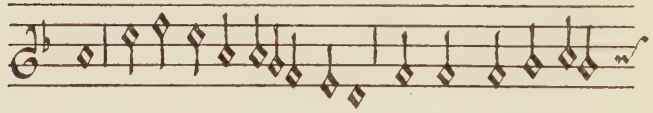
atam



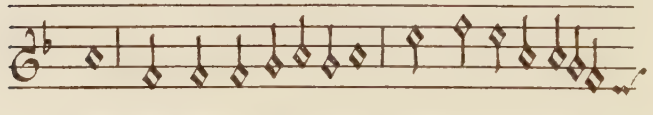
à-tam du - ci-tis vi-tam, quàm di-li - gi-tis



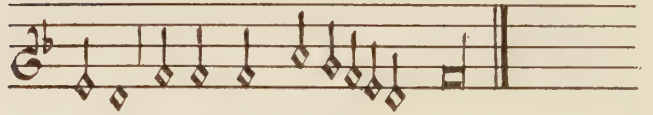
ſtu-di-um qui-e - tis. Ma-nè Scho-las pe-ti-



te, ve-ſpe-ri re-ce - di-te do-mum re-pe-tèn-



tes: quis ſta-tus fe-li-ci-or? quæ vi-ta ſe-cu-



ri-or in-ter nunc vi-uen - tes?

Reges, duces, comites, principes & milites
Nunquam ſunt ſecuri.
Viuunt enim miſerè, arma debent gerere,
Semper pugnaturi.

Appellantur Domini: omini non homini
Talis laus debetur.
Bona tranſitoria ſunt eorum gloria,
Sicuti videtur.

Mercatores auidi, noc̃te, die timidi
Flumina marina,
Propter lucrum tranſeunt, & quandoq; pereunt
Morte repentina,
Quorum mercimonia ſorte pendent dubia,
Paritur & vita.
Viſu miſerabili pereunt de facili
Diu acquiſita.

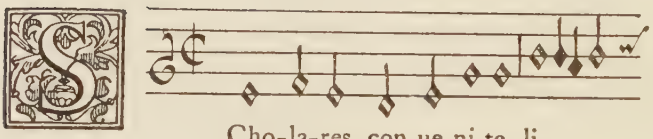
Ruſtici ſunt aſini quibus terræ Domini
Dominantur mirè.
Quicquid habent, rapiunt; ſi non habent, adigunt
Pauperes abire.
De Theſauro paupere magnis ſolent addere
Magnam portionem.
Sed eò flebilius quòd his Deus citius
Mittat vltionem.

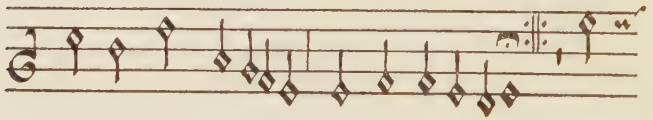
Regula Scholarium eſt excellens omnium,
Vitæ ſanc̃titate,
Licet nulla ſimilis, tamen eſt difficilis
In aſperitate:
Soli Deo ſeruiunt, ſitiunt, eſuriunt,
Quorum paupertatem
Enarrare nequeo, conſequunter ideo
Chriſti pietatem.

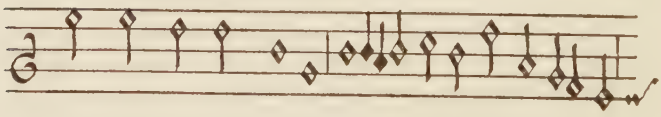
Ex iſtis colligite vitam, quam diligite,
Semper clericalem.
Singula pertranſeo ita quòd nunc neſcio
Similem vel talem.
Vos eſtis in medio, libero arbitrio
Ritè conſidentes,
Poſtquam ſenueritis, Sacerdotes eritis
Deo ſeruientes.

Qui in terris proprium linquunt patrimonium,
Habent ſpiritale:
Quapropter ſollicitè date preces debitè
Propter donum tale:
Ipſe vos ad gaudia transferat cœleſtia,
Precibus placatus,
Vbi ſine termino hymnum canit Domino
Populus beatus.

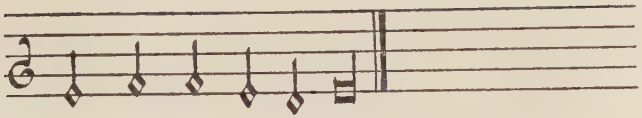
XLI







ſtabant

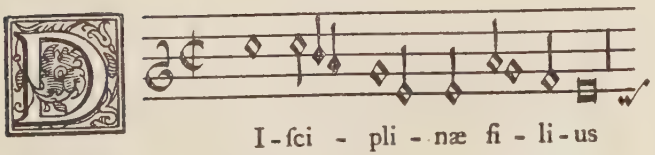


ſta - bant ri - go - ri - bus.
ſu - is do - ctо - ri - bus.

En quondam timuiſtis Magiſtros, dum ſediſtis
Vos in pulueribus:
Tunc certè profeciſtis cum ſubditi fuiſtis
Scholæ verberibus.
Omne caput langueſcit dùm paſtor oues neſcit
Ac errans erit grex:
Latinum iam receſſit, barbaricum acceſſit,
Scholarum perit lex.

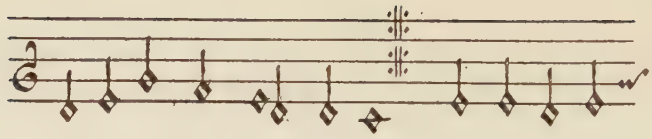
Scholaribus reuera pecunia in pera,
Quinterna manibus,
Et capitis in ſphæra mitra fulget ſyncera
Modis in omnibus.
Vix ſciunt *G*, *Vt*, *A*, *Re*, nec *Muſa* declinare,
Nec curant ſtudium:
Sed diſcunt chorizare, incipiunt amare
Mundi tripudium.

XLII



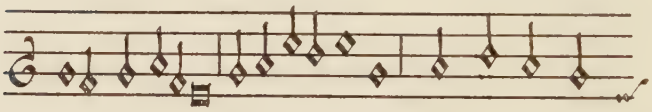
I - ſci - pli - næ fi - li - us
Fra-ter, cur ſis de - ui - us,
E - ſto No - e ſi - mi - lis,
For - te ſum o - di - bi - lis,

ait

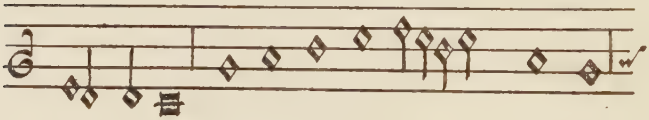


a - it im - per - ter. - ri - to,
cur ſu-das in ve - ti - to?
con - ſe-cra - tus Do - mi - no:
qui - a ve - rum con - ci - no.

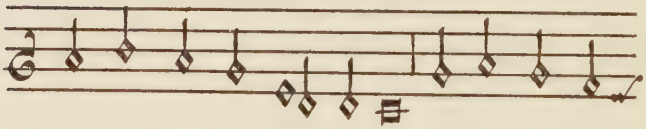
Pa - ti - en - ter



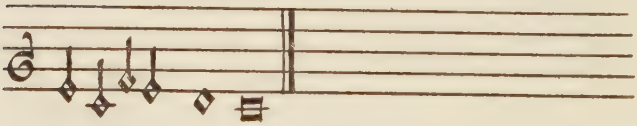
pa - te-re ver-ba cum fla-



gi - ti - js, no - li du - ra ſper - ne - re,



ne vol - ua - ris vi - ti - js, ne vol - ua - ris



vi - ti - js.

Timor est initium omnis ſapientiæ,
Timor fugat vitium vilis ignorantiæ,
Timor dat faſtigium regiæ potentiæ,
Timor eſt humilium clypeus in acie. Patienter &c.

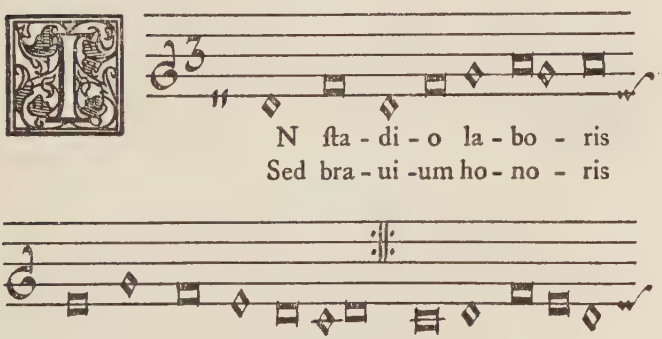
Quid nocet id perdere quod tàm citò redeat?
Quidnam cutem vendere, cum citò refloreat?
Pro cute recipere quod plus auro valeat:
Ergo, frater, patere quòd te timor arceat. Patienter &c.

Dulcia non meminit qui non guſtat triſtia,
Mel [vt Plato cecinit] ſapit post abſynthia.
Nam Mattheus concinit inter Euangelia,
Vbi timor deſinit, incipit miſeria. Patienter &c.

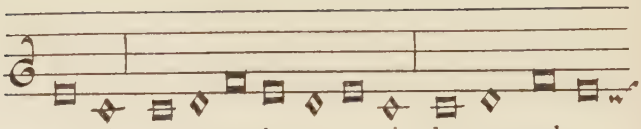
Sicut humor modicus eſt medela floribus,
Sic et timor medicus optimus in rudibus:
Taurum domat Ruſticus ictu, fuſte, reſtibus,
Puerum Scholaſticus verbis & verberibus. Patienter &c.

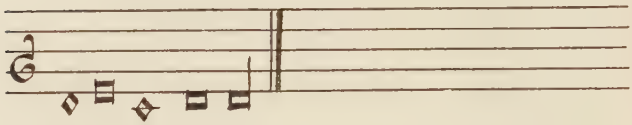
Nunquam Pharaonicus proficit in artibus,
Quia Diabolicus talis eſt in omnibus:
Iam ad finem contraho, velut ambo ſapimus,
Si vis eſſe Pharao, finis erit peſſimus. Patienter &c.

XLIII



rari,

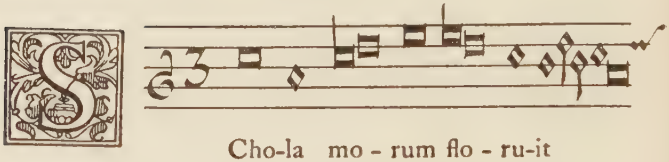


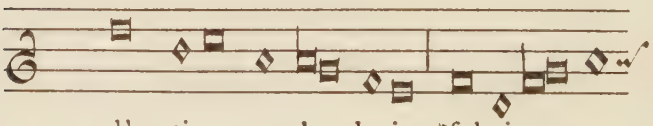


Sicut dulcedo mellis non euacuabitur,
Acerbitasque fellis nunquam relaxabitur,
Sic & in prælatura nullus eſt ſine cura:
Rerum hoc exigit Natura.

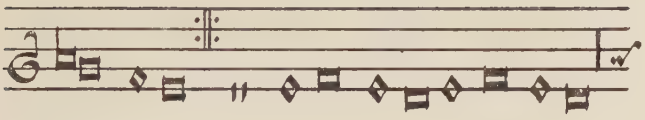
Sed, ſi in libertate viuere volueris,
Viuas in caritate, ſic tu non dolueris.
Nil habes, nil dolebis, perditum neq flebis,
Sed in hoc quod habes gaudebis.

XLIV



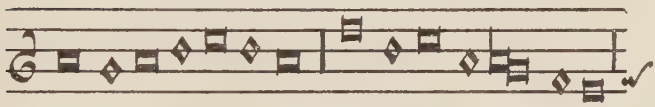


mortuo

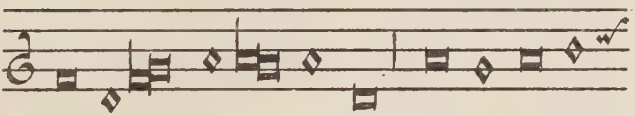


mor - tu-o,
de - flu-o.

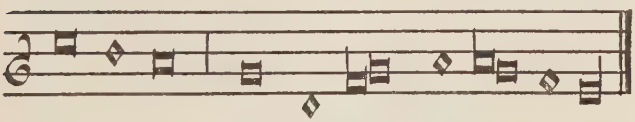
Ti-mor, ho-no-ris vin-cu-lum,



in-ſtru-it di-ſci-pu-lum. Er-go, ſi vis in - ſtru-i,



fer ti-mo - ris iu - gu-lum, & do-cen-tis



ba - cu - lum, quem re - pel - lunt fa - tu - i.

Timor laudabilium honor eſt Scholarium,
Pauperes magnificat.
Timor dat imperium, rudium ingenium
Docet & autenticat. Timor &c.

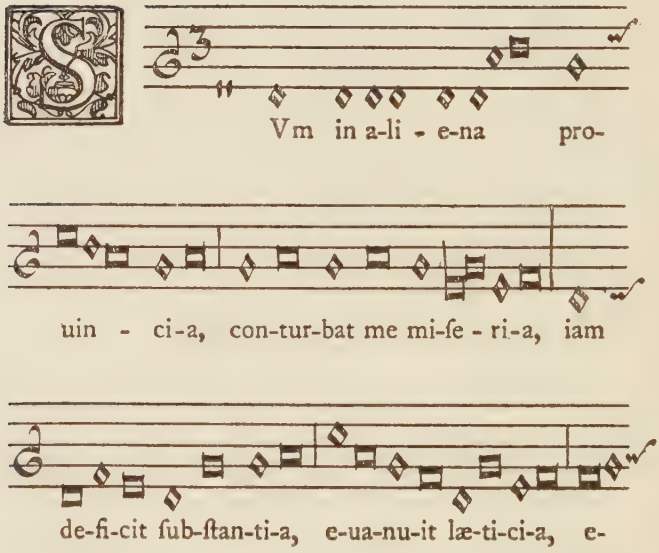
Timor habet ordinem ad ſupremum cardinem,
Vbi nemo litigat.
Timor manſuetudinem excitat, & turbinem
Punientis mitigat. Timor &c.

Timor & attentio ſint Scholis in precio.
Puer qui aſſumſerit,
Puer in hoc biuio, ſi floret ingenio,
Triumphare poterit. Timor &c.

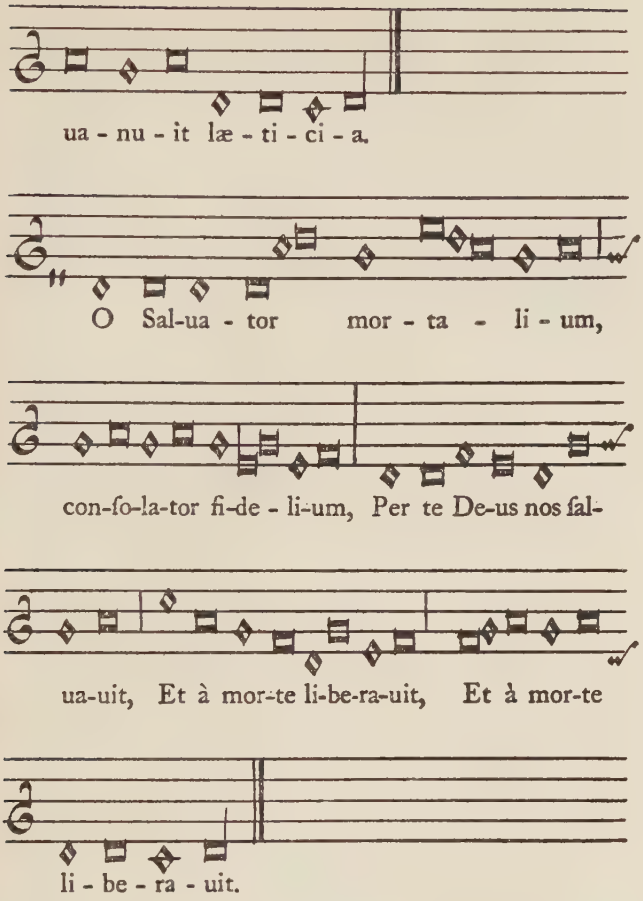
Timor eſt in inferis, quo concordant ſuperis;
Nam ſine Concordia
Error eſt in cæteris: hæc ſunt verba veteris,
Qui timebat omnia. Timor &c.

Timor ei poculum, vitæ habitaculum.
In æterna gloria
Dat, ſi hunc tenuerit ipſumq ſapuerit,
Æua per ſolatia. Timor &c.

XLV



uanuit



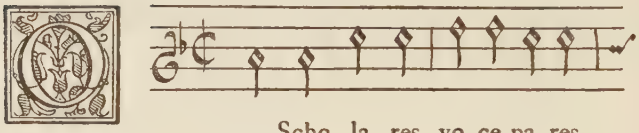
De prouincia ſum expulsus, in angaria ſum deſtructus,
Iam factus ſum vt laicus, conſtringit me viliſſimus.

Miles eſſem, equitaſſem; latro eſſem, ſpoliaſſem;
Nō ſum latro neq; miles, ſed Phœbi pauper Satelles.

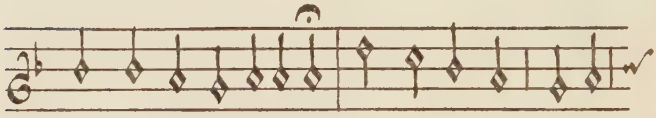
Monachus eſſe non valeo, Eremita non audeo,
Mendicare erubeſco, & fodere iam nequeo.

O Saluator mortalium, conſolator fidelium,
Per te Deus nos ſaluauit, & à morte liberauit.

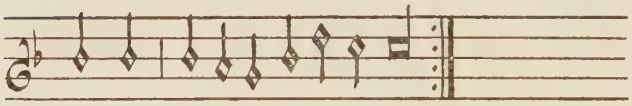
XLVI



Scho-la-res, vo-ce pa-res,
Et cho-re-am iu-bi-le-am



iam me-cũ con-ci-ni-te. Iam ad fe-ſtum mo-dò
ſem-per me-cũ du-ci-te, No-ſter cœ-tus ſpe-ret

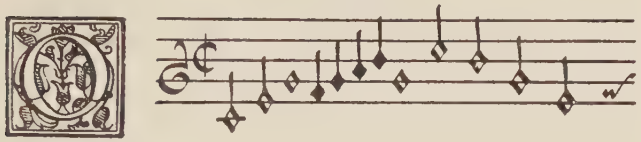


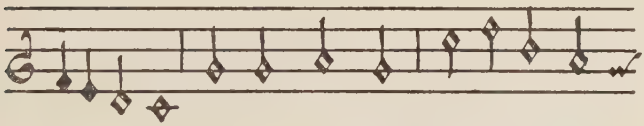
mœ-ſtũ ſer-ui-tu-tis ſtu-di-j.
læ-tus no-bi-lis con-ui-ui-j.

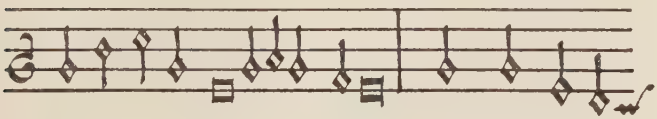
Conuiuari, non triſtari, iubet lex in ſeculo:
Conſolari, iucundari mandat Bacchus populo.
Ergo gaude, plaude, laude, concio ſcholarium:
O ſi tale, tale, tale ſemper eſſet gaudium!

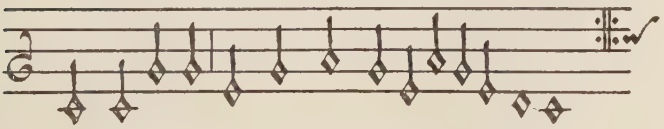
Felix ludus, in quo nudus ſcholaris verberibus
Non ſuccumbit, nec decumbit magiſtri liuoribus.
Ergo gaude, plaude, laude, concio ſcholarium:
O ſi tale, tale, tale ſemper eſſet gaudium!

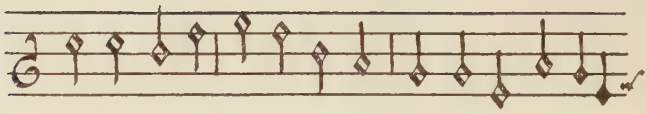
XLVII


Hac - - - - - - - - - - -

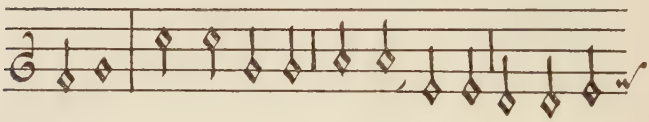

- - - - O quàm mun-dum, quã iu-cun-dum
- - - - hac vir - tu - te ſunt ſo - lu - tæ


vi-ue-re con-cor - di-ter, Nam Pſal-mi-ſta
res u-ni-tæ for - ti-ter, iuſ - ſu o - ris

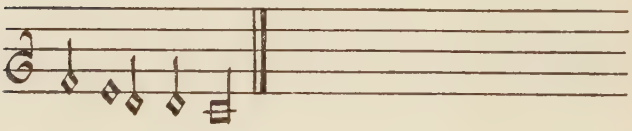

ver - ba i - ſta lo - qui - tur ve-ra - ci-ter.
Cre- a -to- ris vi - uunt re - gu-la - ri-ter.



He-rus ve-rus fert ſyn-ce-rus: ſan-ćti ſunt pa-ci-



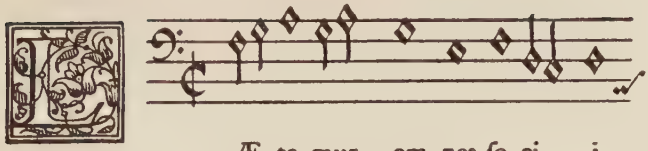
fi - ci, gra - ti, na - ti, non vo - ca - ti, fi - unt hi

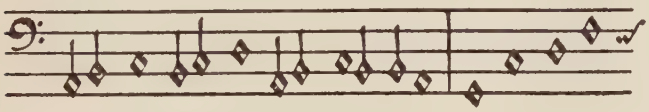


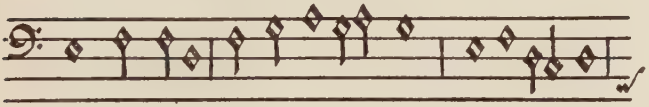
de - i - fi - ci.

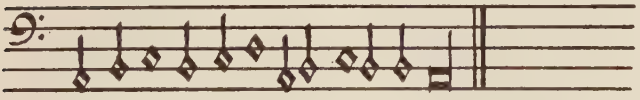
Chriſtianus is insanus ſubitò efficitur,
Cuius ore, corde fore vera pax non cernitur.
Illo ore, corde fore, vera pax non cernitur,
Quo coniurat, patrem curat ſternere, vt legitur,
Ipſo corde pleno ſorde Cain ſimul corruit
Vehementer, fraudulenter, dum in fratrem irruit.

Hanc in facto nuper acto, Scarioth non habuit,
Dum lethale, heu tàm male, laqueo ſe induit:
Magnū donum, ſummū bonū confert pacis dignitas:
Tollit bella, cordis fella, mentis fit ſynceritas.
Eſt amoris vinclum foris, optima felicitas,
Premit iras intus diras: oris eſt ſuauitas.









Benignam vitam ducite in huius ſecli tramite,
Omnes dolos abijcite, virtutes bonorum
Ac honeſtatem morum, ex actis ipſorum, colligite.

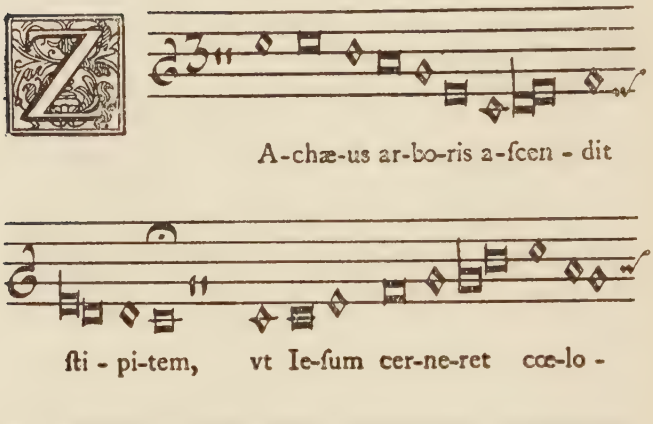
Te, Chriſte benigne, laudeq digne, precamur
Euelle ſcelera, da nobis iã præterea tales, qui deuotè
Deo famulentur, ad aſtra leuentur & æthera.

HISTORICAE

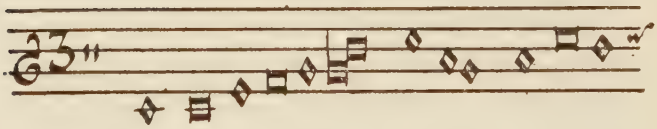
Cantiones

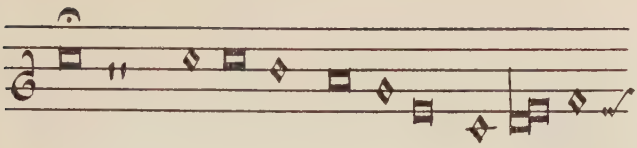
XLIX

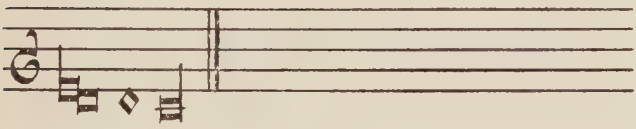
PRIMA VOX



ALTERA VOX







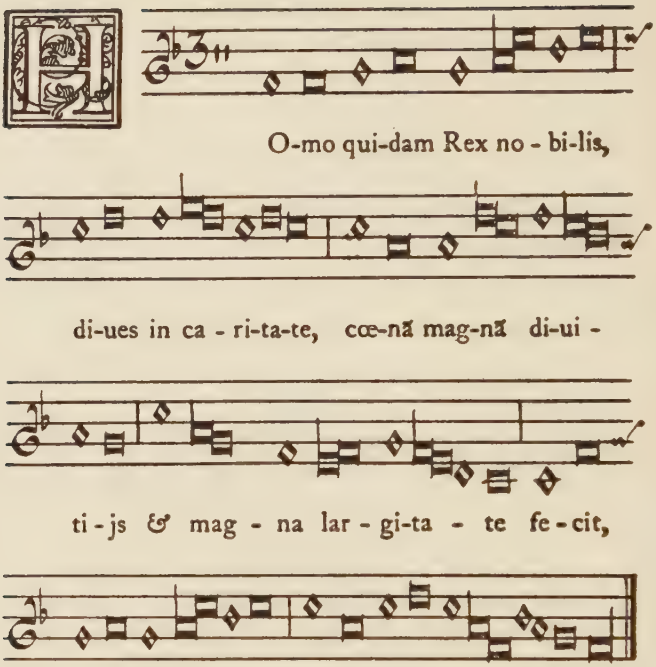
Zachæus Ieſum ſuſcipit hoſpitio,
Et caritatis pertractans officio.

Illic perpendens cordis habitaculum,
Si quenquam defraudaui, reddam quadruplum.

Dimidium bonorum do pauperibus,
Placatur Deus talibus muneribus.

Et nos, de tali lætantes conuiuio,
Benedicamus Dominorum Domino.

Tibi nunc quoque, Chriſte, qui nos ſatias,
Semper dicamus gratiarum gratias.



Tempus adeſt, conuiuium vt intrent inuitati,
Regale beneficium contemnunt ſed ingrati:
Sic verum perdunt gaudium mundanis implicati.

Unus ad quem Rex miſerat iuum fidum legatũ,
Vxorem quòd adduxerat, inuenit occupatum,
Venire nec aptus erat ad feſtum præparatum.

Alter quẽ Rex per nunciũ rogans juſſit intrare
Ad locum exultantium, & epulas guſtare,
Spernens Regis imperium ſic cœpit excuſare.

Domum altã ædificem, in qua gaudens manebo,
Alteram & amplificem, & plures poſſidebo,
Si venero, multiplicem defectum hinc habebo.

Rex, ad amicum tertium ſeruum velociorem
Mittens, rogat vt Regium non deſerat amorem,
Sed derelinquens ocium eius ſeruet honorem.

Reſpondit: quinq debeo iuga boum probare,
Quæ fortia poſſideo & ea valdè carè,
Cum quibus opes ſtudeo & terras dilatare.

Tota die lucrum quærens boues defatigauit,
Sed ſerò quòd quieſceret locum laſſus optauit,
Et tenebras dùm cerneret, noctem multã expauit.

Neglectum tunc conuiuium incœpit cogitare,
Regis & ad palatium iam tardè properare,
Clauſum inuenit oſtium, iubetur foris ſtare.

Tunc Rex auerſa facie dixit, huc non intrabis,
Nec epulas læticiæ vel cœnam hanc guſtabis;
Sic tuæ negligentiæ diſpendia portabis.

Iam priuor beneficijs, & filijs carebo,
Uxore cum delicijs, & mecum permanebo,
Pernoctans in miſerijs, & inde magis flebo.

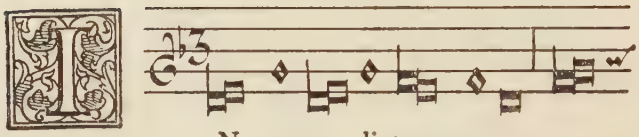
Mundus, caro, dæmonia me malè ſeduxiſtis,
Dùm per diuerſa vitia me miſerum duxiſtis,
Et Paradiſi oſtia finaliter clauſiſtis.

Fratres, hortor perpendite tormenta grauiora,
Aſſiduè dirigite ad bona meliora,
Ad cœnam vos diſponite, nam breuis vocat hora.

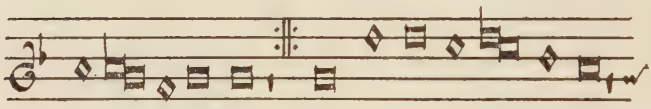
Cœleſtis Pater gratiæ, qui Chriſtum huc miſiſti,
Tu nos ad cœnam gloriæ voca à mundo triſti,
Nobiſcum ſtes in acie, amore Ieſu Chriſti.

DE TEMPORE VERnali Cantiones

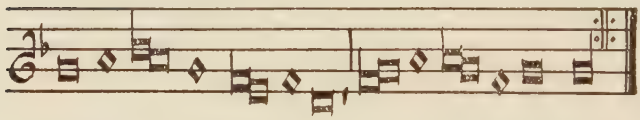
LI



N ver-na - li tem - po-re, or -
Dùm re-ce-dunt fri - go-ra, nun-



tu læ - ta-bun-do, Ter-ræ, ma-ris, ne - mo-ris
ci-at hi-run-do, Vi - gor re-dit cor - po -ris,

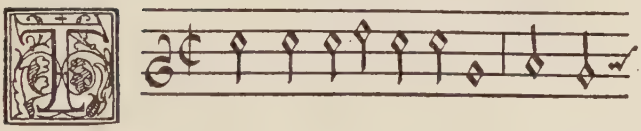


de-cus a - deſt de - fo-ris, re - no-ua - to mun-do.
ce-dit do - lor pec - to-ris, tem-po-re iu-cun-do.

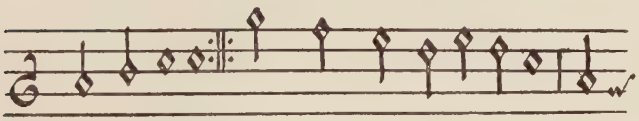
Terra vernat floribus & nemus virore,
Aues mulcent cantibus & vocis dulcore,
Aqua tempeſtatibus caret, aër imbribus,
Dulci plenus rore.
Sol conſumtis nubibus, radijs patentibus
Lucet cum dulcore.

O quàm mira gloria, quantus decor Dei,
Quanta reſplendentia ſuæ faciei,
A quo ducunt omnia, ima, ſumma, media,
Formam ſpeciei!
Maior eſt diſtantia quàm ſit differentia
Noctis & diei.

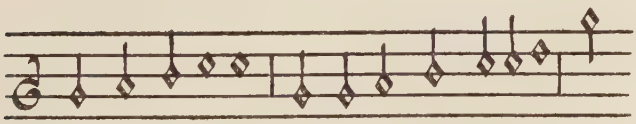
LII



Em-pus a-deſt flo-ri-dum, ſur-gunt
Ver-na-les in om-ni-bus i - mi-



nam-q flo-res,
tan-tur mo-res,
Hoc, quod fri-gus læ-ſe-rat, re-



pa-rant ca-lo-res, cer-ni-mus hoc fi-e-ri per

mul-tos la-bo - res.

Sunt

Sunt prata plena floribus iucunda aſpectu,
Ubi iuuat cernere herbas cum delectu,
Gramina & plantæ [quæ] hyeme quieſcunt,
Vernali in tempore virent & accreſcunt.

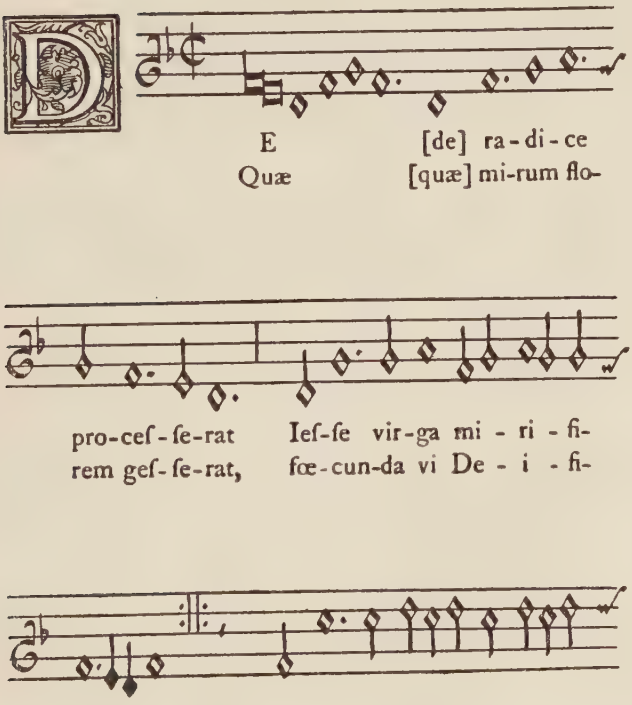
Hæc vobis pulchrè monſtrant Deum Creatorē,
Quem quoque nos credimus omnium factorem:
O tempus ergo hilare, quo lætari libet,
Renouato nam mundo, nos nouari decet.

Terra ornatur floribus & multo decore,
Nos honeſtis moribus & vero amore,
Gaudeamus igitur tempore iucundo,
Laudemuſq Dominum pectoris ex fundo.

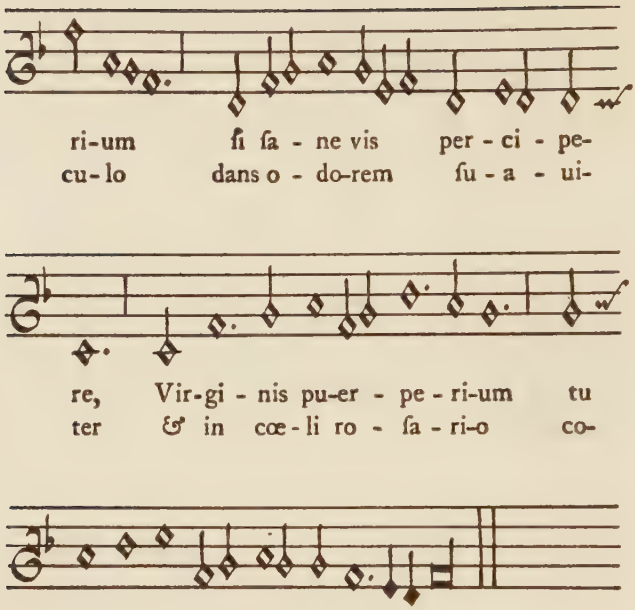
SVPPLEMENTVM

DE NATIVITATE
DOMINI & SALVATORIS NOSTRI IESV CHRISTI

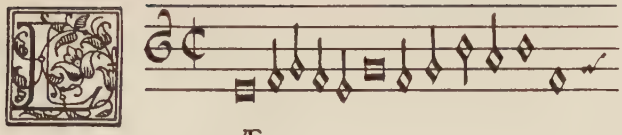
LIII



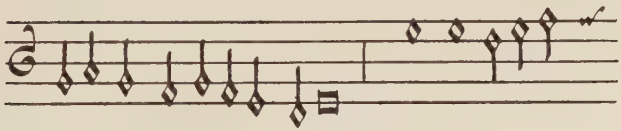
rium



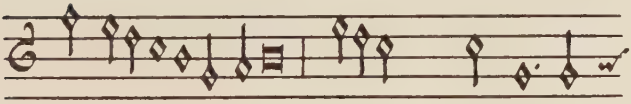
In fructum flos conuertitur | guſtando ſalutiferum,
Hoc eſt corpus [meum] dum loquitur | natus ante luciferum.
Granum, de cuius fructibus | egens turba reficitur,
Chriſtus pro nobis omnibus | cadens in terra moritur.
Flos Chriſtus eſt in ſeculo | dans odorem ſüauiter,
Et in cœli roſario | coruſcans æternaliter.



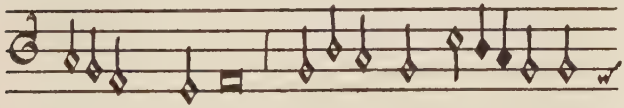
Æ
Pax



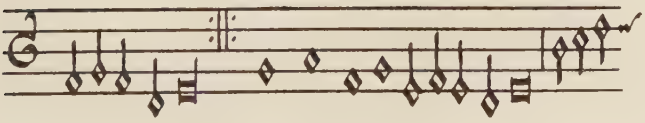
te - tur Ie-ru - ſa-lem, Si-on plau -
in ter-ra co - mi-nus, Lux in noc -



dat fi - li-a. Nam Chri-ſtus in
te cla - ru-it, Rex & re-gum



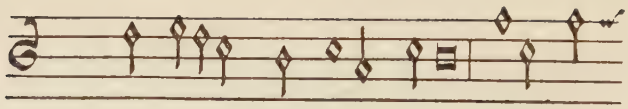
Beth - le-hem na - tus eſt fa-
Do - mi-nus mun - do dum ap-



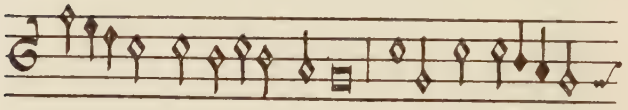
mi - li-a.
pa - ru-it.

In Ma-ri-æ fi - li-o no-

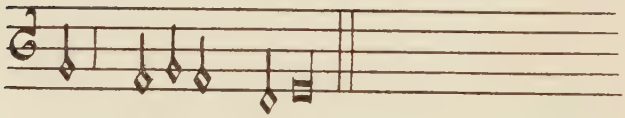
ſtra



ſtra gau - det con - ci-o, in hoc



ip - ſo par - uu-lo, ſal - ua-to -



re Do - mi-no.

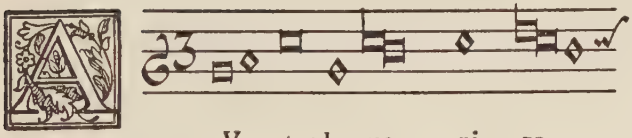
In cœlorum ſedibus regnat & hîc cernitur,
Mitigatur fletibus, heu à multis ſpernitur:
Ibi feliciſſimus in ſupernis colitur,
Hîc vero mitiſsimus in præſepe ponitur. In Mariæ &c.

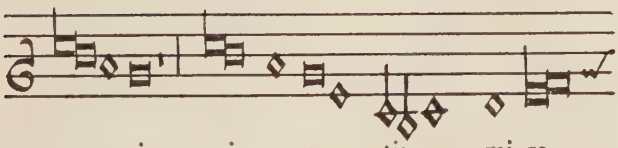
Exultarunt angeli nato Dei filio,
Exultemus ſinguli in iſto exilio,
Nam humano generi ſalus & redemptio,
Ortus ſalutiferi venit ab initio. In Mariæ &c.

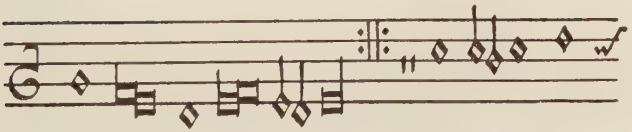
Ipſe fecit hominem & eum pœnituit,
Atq; fudit ſanguinem & peccata abluit.
Pneumati Paracleto detur laus & gloria,
Cum Patre & Filio per æterna ſecula. In Mariæ &c.

DE PASSIONE DOMINI NOSTRI IESV CHRISTI

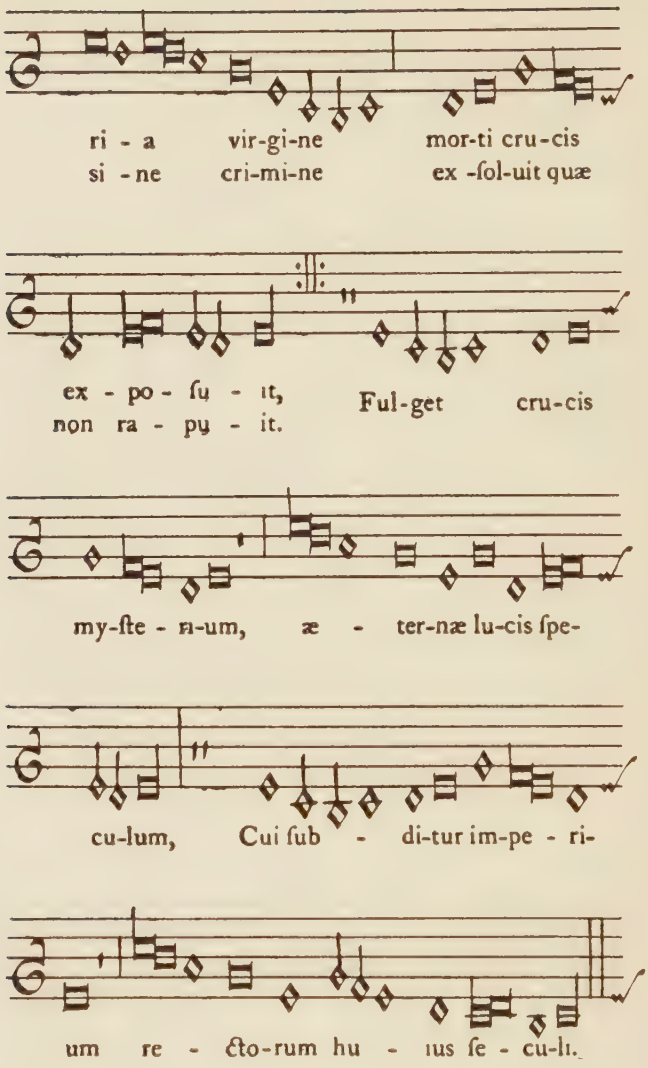
LV

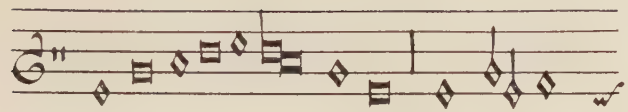


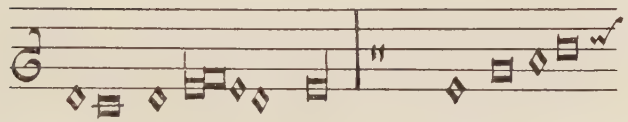


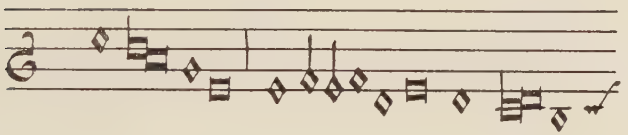


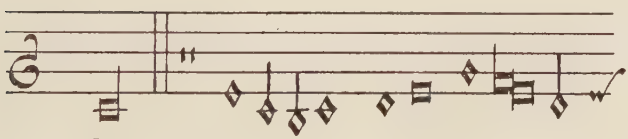
ria

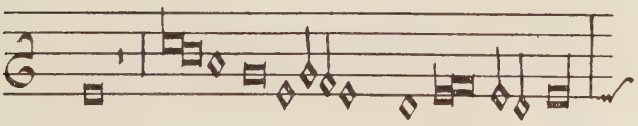

ri - a vir-gi-ne mor-ti cru-cis
si - ne cri-mi-ne ex -ſol-uit quæ
ex - po - ſu - it, Ful-get cru-cis
non ra - pu - it.
my-ſte - ri-um, æ - ter-næ lu-cis ſpe-
cu-lum, Cui ſub - di-tur im-pe - ri-
um re - ƈto-rum hu - ius ſe - cu-li.

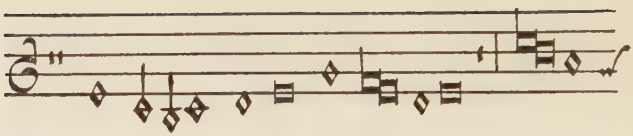

In Pa-ra-di-ſi gre - mi - o lig-num

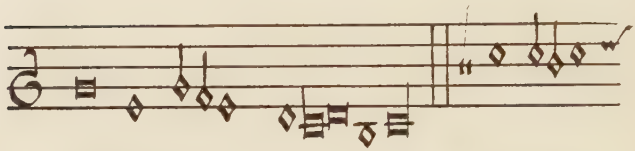

vi-tæ, pro-du - ctum, No-ſtri la-bo-

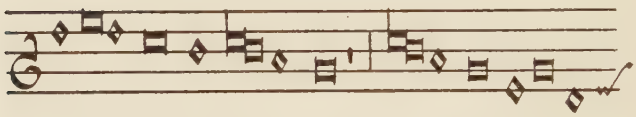

ris præ-mi-o, ſa-lu - tis pro-fert fru -

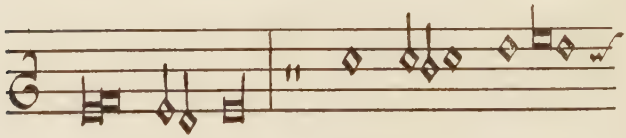

ctum. Ag-nus hæ-rens in ve - pri-

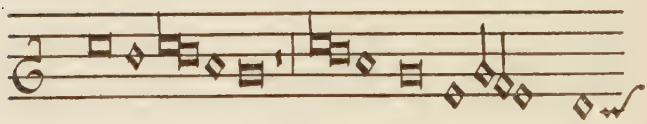

bus pro I-ſa-ach. oc-ci - di - tur.

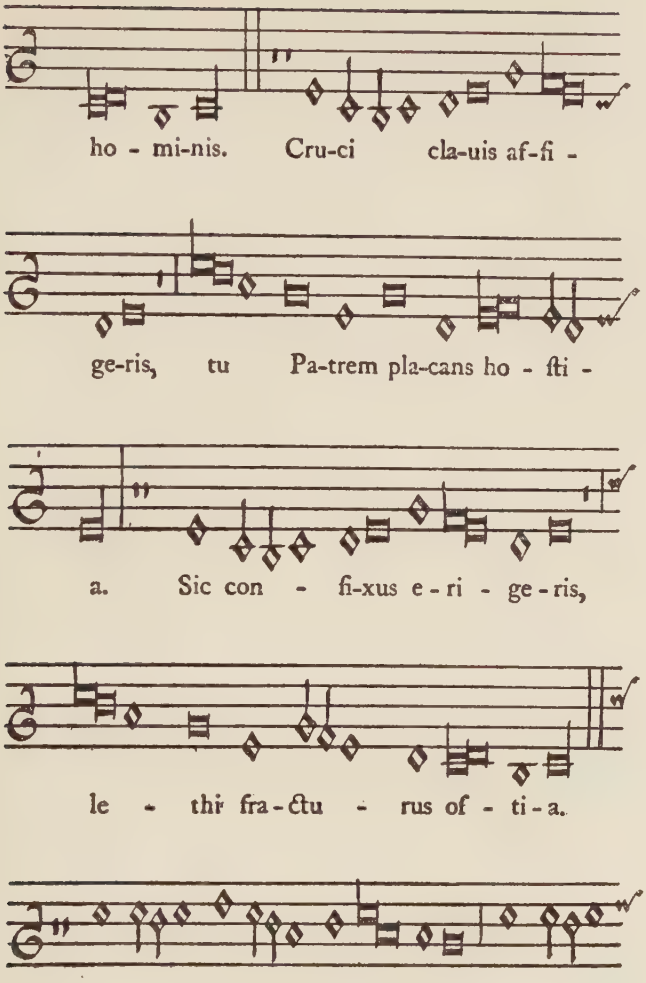

An-guis, ſpe-ctan-dus om-ni-bus, cru-

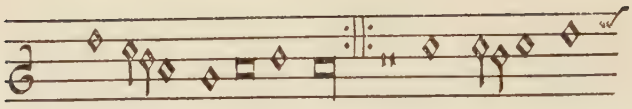

ce pen-dens e-ri - gi-tur. Hæc eſt


a - ra ſa - lu - ta - ris, ri - ga-ta ri-uis

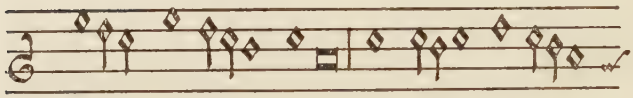

ſan - gui - nis, Qua, Chri - ſte, ſa-


cri-fi-ca - ris pro lap-ſi cul - pa

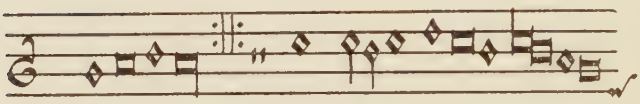

ho - mi-nis. Cru-ci cla-uis af-fi -
ge-ris, tu Pa-trem pla-cans ho - ſti -
a. Sic con - fi-xus e - ri - ge - ris,
le - thi fra - ctu - rus of - ti - a.
Di-ſten - di-tur, in ſti - pi-te cru-cis,
Of-ten - di-tur in ca - pi-te ſa-cro



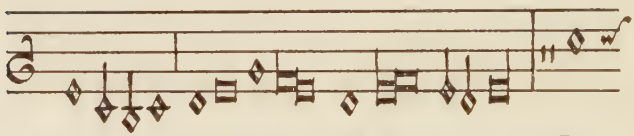
ca-ro vir-gi-ne - a, San-guis &
co-ro - na ſpi-ne - a. Sic mi - ſe-



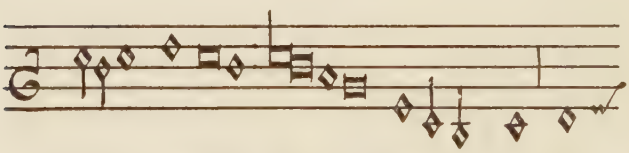
un - da pro - flu-it de foſ - ſi fon-
ris crux pro - fu-it, quam in - no-cen-



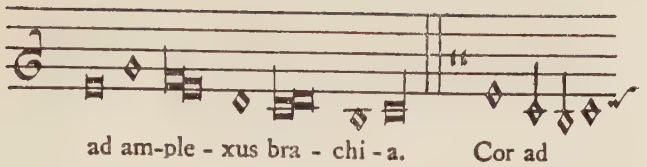
te la-te-ris;
ter pa-te-ris. Hoc ex - al-ta - tus

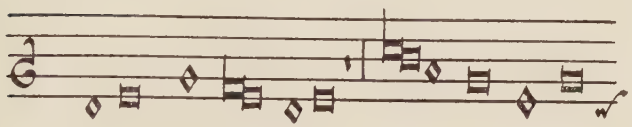


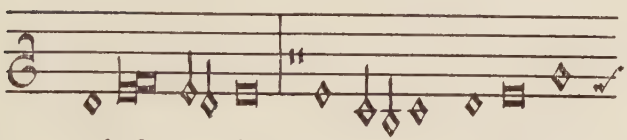
ſo-li - o ut ad te tra - has om - ni - a. Ri-

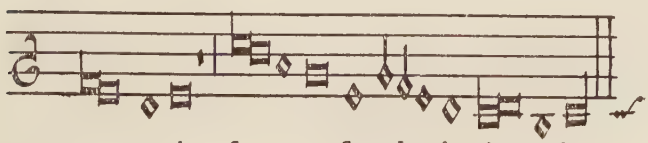


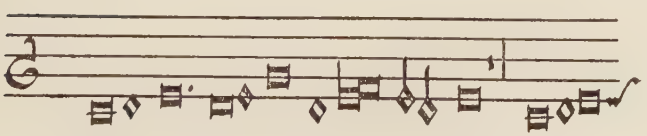
xæ de-ſtru - ćto lo-li - o fers


ad am-ple - xus bra - chi - a. Cor ad

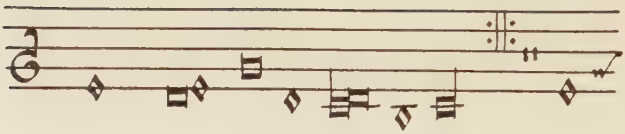

a-man-dum a - pe-ris, in - cli-nans os


ad of - cu - la; Suf-fers pla-gas dum

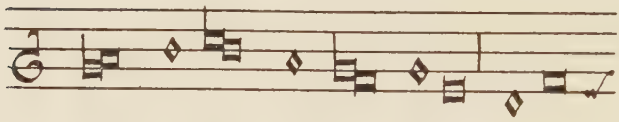

ca - pe-ris, ſpu - ta, fla-gel - la, vin - cu-la.


Ma - trem pi - am di-ſci - pu - lo com-
A - ce - ti ſum-pto po - cu - lo car-

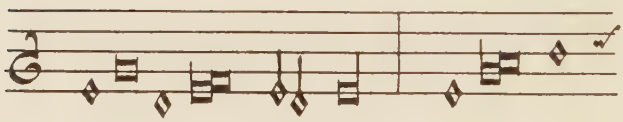
mendans



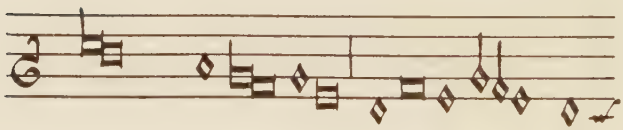
men - dans, Pa-tri ſpi - ri-tum, Sic
nis ex - ſol-uens de - bi-tum.



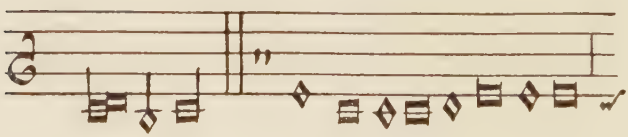
mor - te mor - tem de - ſtru-is vin-cens



in-fer-ni prin - ci - pem, Qui la - tro-

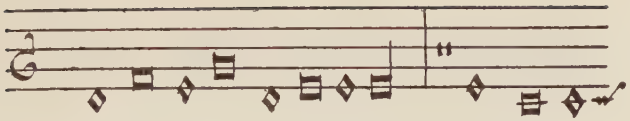


nem in-ſti - tu-is tu - i reg-ni par-

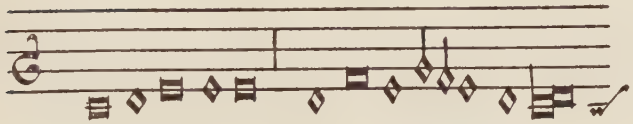


ti - ci-pem. Suc-cur-re no-bis, Do-mi-ne,

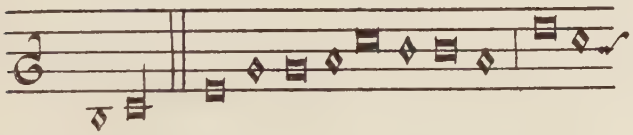
qui



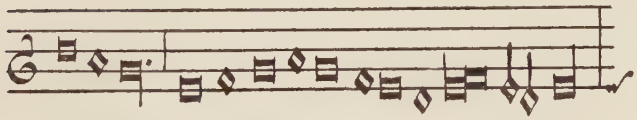
qui paſ-ſus es pro ho-mi-ne; Fac nos in



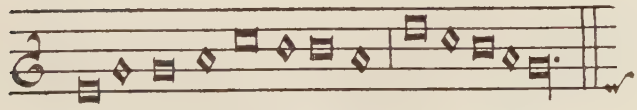
tu-o Nu-mi-ne fru-i cœ-le - ſti lu-



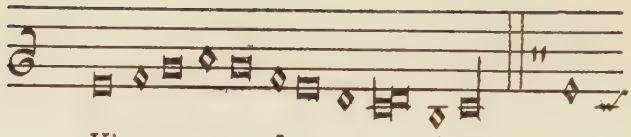
mi-ne. A pec-ca-tis per-pe-tra-tis re-os

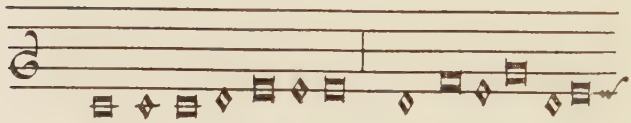


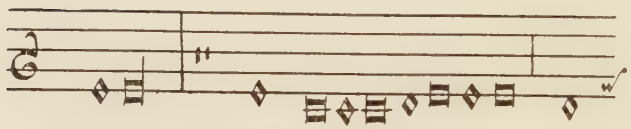
li-be-ra; in-dul-ge-re ſce-le-ra ac-ce - le - ra.

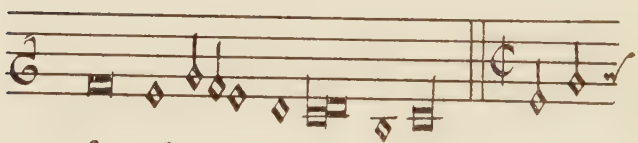


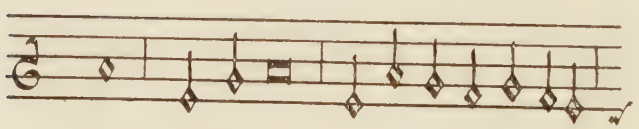
Ti-bi gra-tos & be-a-tos pi-os ef-fi-ce.


Vi-tæ ve-ræ per-fi-ce nos a - pi-ce. Tro-

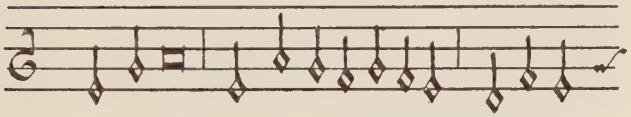

phæ-o fac nos in-cly-to quo ſu-pe-ras di-a-


bo-lum, Cum Spi-ri-tu pa-ra-cle-to ho-

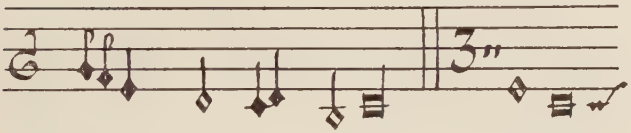

ſtem cal-ca - re ſub - do-lum. A - ue


crux, tur-mæ dux, for-ma pœ-ni-ten-ti-æ,

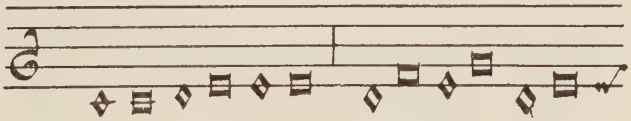
tu pec-ca-to-rum ve - ni - a. In te ſpes &



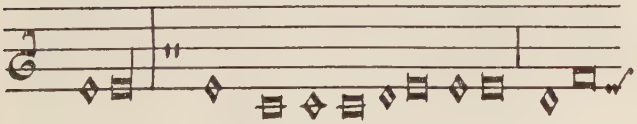
re-qui-es, nor-ma pa-ti-en-ti-æ, cœ-lo-rum



tan - gens mœ - ni - a. No-ſtræ

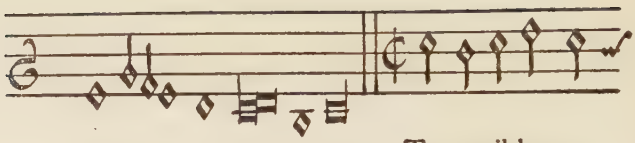


ſa - lu - tis an-cho-ra, tu por-tus in nau-fra-

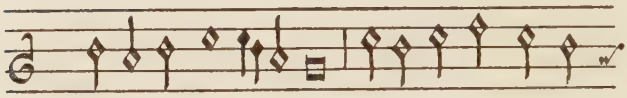


gi-o. Qui mun-di pla-cas æ-quo-ra, pa-cis

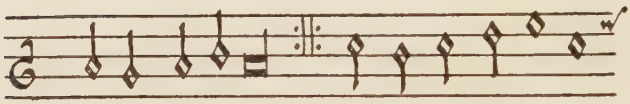
dato



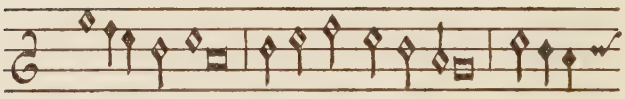
da-to suf-fra - gi-o. Tu ve-xil-lum re-
Tu ſi-gil-lum le-



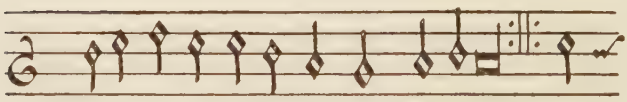
gis es vi - ƈto-ri - æ, de-co-ra-tum dig-nis
gis de-cus glo-ri - æ ſub-li-ma-tum ſig-nis



lo-cis, do-ti-bus. Ab ho-ſtis ma-lig-ni
& vir - tu-ti-bus. Vt Ie - ſu be-nig-ni

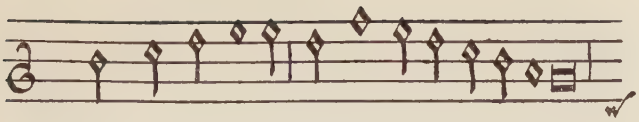


fal - la-ci-a, at-q̃ per-ui-ca-ci-a vir -
nos gra-ti-a du-cat ad ſo-la-ti-a ſa -

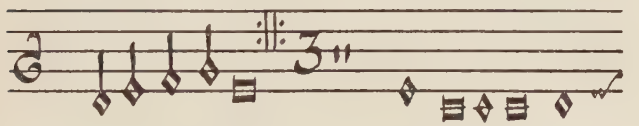


tu - tis de-fen-de nos po - ten-ti-a, Qui
lu - tis co-len-dæ cum cle-men-ti-a. V-

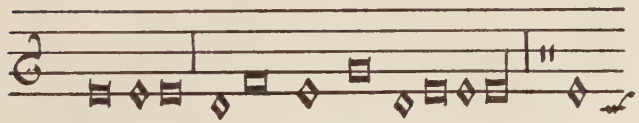
regnat



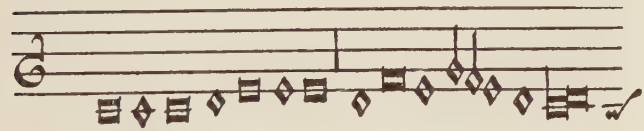
reg - nat in cœ-lis cum An-ge-lis ex-al-ta-tus
bi grex fi - de-lis arch - an-ge-lis ſo-ci - a - tus



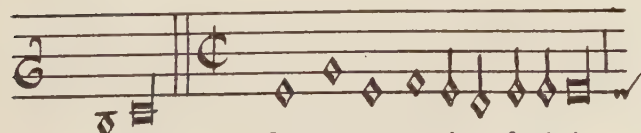
fi-ne ter-mi-no. Cui æ-ter-na cum
ca-nit Do-mi-no.



glo-ri-a ſit laus cun - ct̃o - rū ſe-du-la, Pro

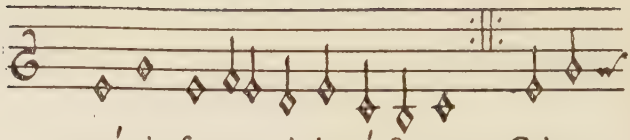


ſu-per-na vi-ct̃o-ri - a, in ſe-cu-lo - rū ſe -

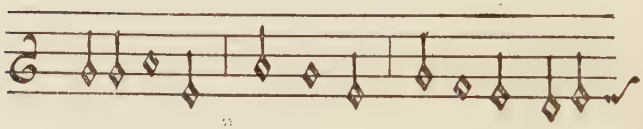


cu-la. Can- ta - te can-ti-ca, ſo-ci - j,
Con-ſor-tes tan-ti ne-go-ti - j,

crucis



crú-cis ſig-na - ti cha-rá-ctę-re; Cul-pæ
læ -te-mur pa - ri - li fœ-de-re. Vi-ta



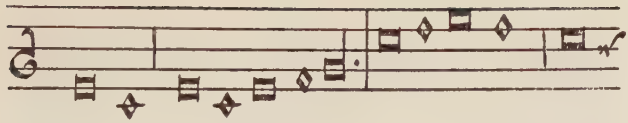
li-be-re-mur, mun-de-mur, pur-ge-mur à fo-
re-pa-ra-ta, be - a - ta, do-na-ta re-ci-

mi-te: Lau-des, con-gau-den-tes, plau-
pi-tur. Dum no-ſtræ co -hor-tis plebs

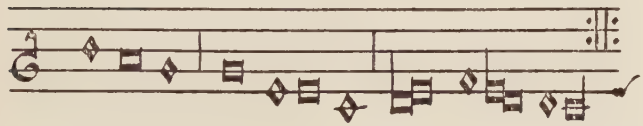
den-tes, pſal-len - tes de-pro-mi-te.
mor-tis à por - tis e - ri - pi-tur.

Chri-ſtum du-cem, qui per cru-cem nos ad
Cuń-ctis lo-cis, pi-js io-cis, dul-cis

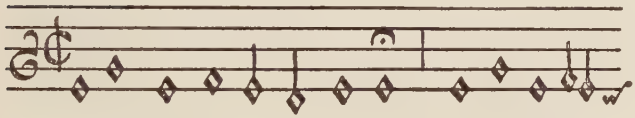
lucem



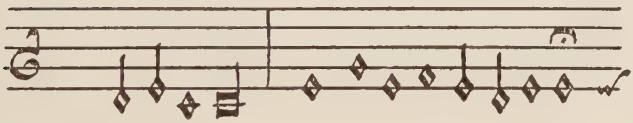
lu-cem du-xit gra-ti-æ, Ve-ne-re-mur, i-
vo-cis cla-ro ſtu-di-o, Per-ſo-ne-mus, de-



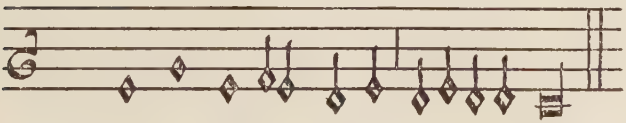
mi-te-mur, gra-tu-le-mur læ - ta fa - ci-e.
can-te-mus, iu-bi-le-mus cum tri-pu- di-o.



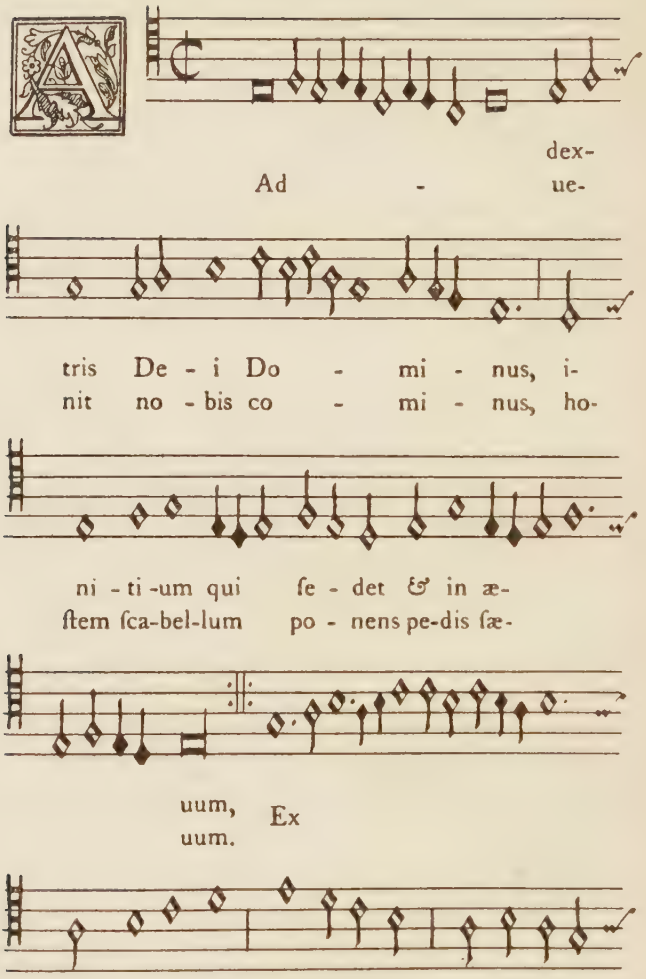
Pa-ter, Na-tus, Sa-crũ Fla-men, det no-bis ſpẽ

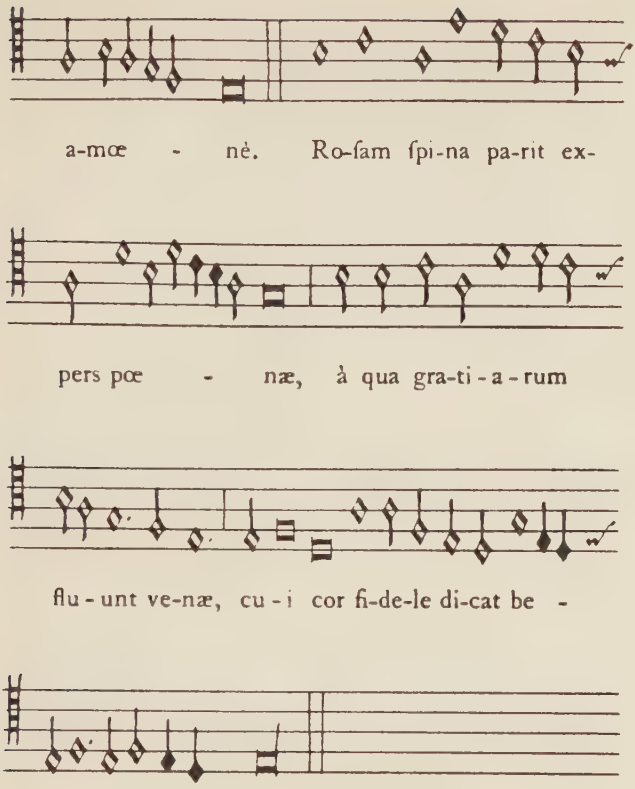


& ſo-la-men. Nos ve-ni-ens ad ex-a-men



Chri-ſtus Iu-dex ſal-uet, A - men.


Ad - ue-
dex-
tris De - i Do - mi - nus, i-
nit no - bis co - mi - nus, ho-
ni - ti -um qui ſe - det & in æ-
ſtem ſca-bel-lum po - nens pe-dis ſæ-
uum,
uum.
Ex
[ex] Zi-on flos, dul-co-ris ros, vir-ga vi-ret
amœnè

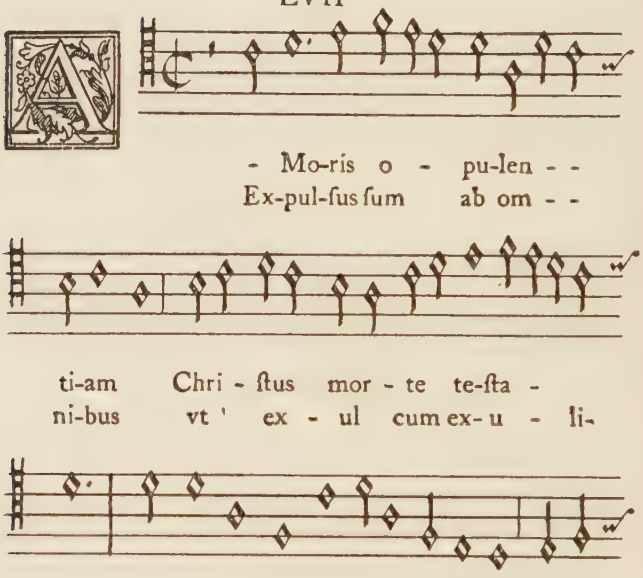


Hic creuit & in tegimen
Nec non cunctorum dominationem,
Cœli terræq; regimen,
Abs labe viri incarnationem
Cœpit, vt nos eſſemus dos
Æternitatis plenè. Roſam ſpina &c.

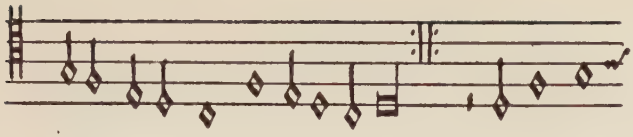
Hic damna ligni reparat
Surgendo, ſcandit compar Patri digno,
Viam ſalutis præparat,
Scelus ob noſtrum mori volens ligno.
Sis nobis dux, hoſtis ne trux
Orci nos iungat pœnæ. Roſam ſpina &c.

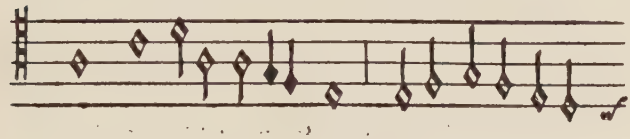
Ut agnus inſons mutuit
Coram tondente, dixit Esaïas:
Aſſa caro perduruit
In ligno crucis torrido, Meſſias
Sic iuuet nos, ne Ditis os
Voret ardore plenè. Roſam ſpina &c.

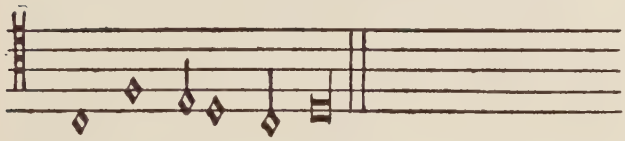
LVII



os







Remotis meis veſtibus ſum funibus ligatus,
Iniuſtè victus teſtibus, flagellis flagellatus;
Amaris paſſionibus iuncturas diſſoluebant,
Gingiuæ tūſionibus oris intumeſcebant,
Rumpuntur venæ tactibus, aſſiduis incurſibus.

Alapis cæſa centies eſt veneranda facies,
Coägulatus quinquies ſanguis deformat ſpecies,
Intitulatur paſſio, honoris exhibitio:
Angore cor inficitur, cruci corpus affigitur,
Pedes perfoſſi pondera portarunt ſalutifera.

Latus ferro transfigitur, ſpinis punctus arguitur,
Extenſa membra tenera, pendent nudata viſcera;
Naturæ ſolui debitū, Patri commendans ſpiritum.
Attende qualem exitum ſum paſſus & interitum,
Diſcurre probans omnia quòd nemo curat talia.

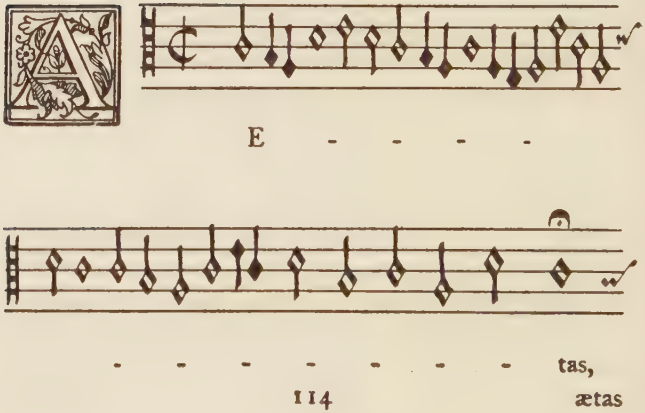
O qualis retributio, contrarij commiſſio,
Magiſtratus deſpectio pro charitatis ſtudio,
Infelix finis talium, æterna mors ſtipendium,
Nautarum exclamatio ſum ſemper & probatio,
Ut Samſon fortis viribus oro pro peccatoribus.

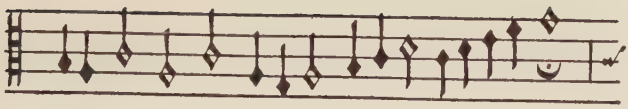
Suäuis Deus, omnium miſerere peccantium,
Tales vermes occidere quid tibi pro hoc gloriæ?
Eis magis compatere, tu, Pater omnis gratiæ,
Convertere laudabilis, & eſto deprecabilis.
Vbi miſericordiæ? Dauidis in progenie.

Memorare ſubſtantiæ, Pater, tuæ familiæ,
Affatur Patrem Filius, quod vix fiat celerius,
Miſerebor ramuſculis Dauid fugatis vitijs,
Æternitatis cellulis locans pro pœnitentijs,
Nobis optati taliter regnabunt æternaliter.

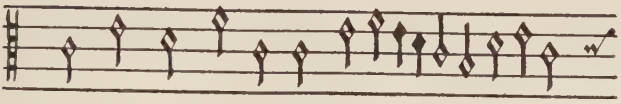
LVIII

DISCANTVS

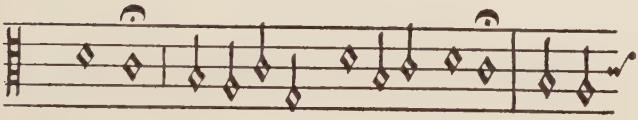




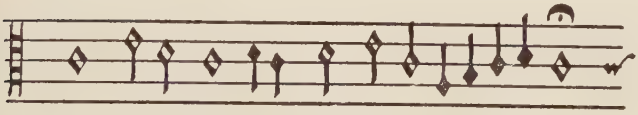
æ - tas car-men me - lo - di - æ



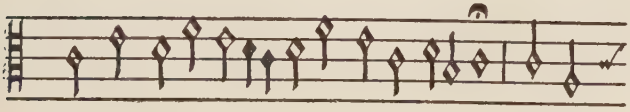
pſal-lat, lau-dem in Meſ-ſi - - -



- æ, can-ti-co læ - ti-ci - æ. Nam-



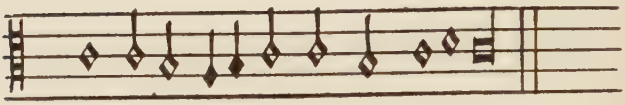
que, nam - que dig - nus eſt ho-no - re,



qui pla-ca - uit paſ-ſi-o - ne Pa-trem

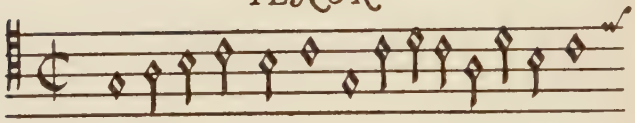
omnis

om-nis gra - - - - - - -

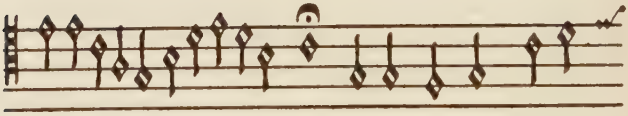


- - - - - ti - æ.

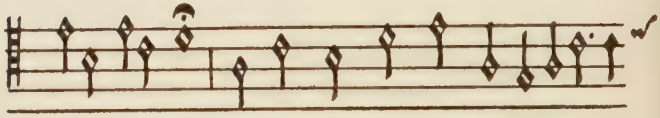
TENOR



Æ - - - - - - - -

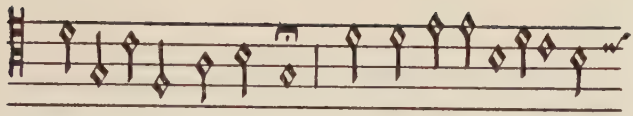


- - - tas, æ-tas car-men me -

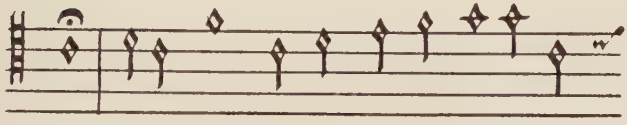


lo - di - æ pſal-lat, lau-dem in Meſ-ſi -

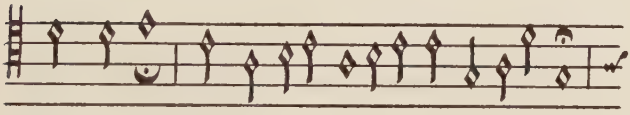
æ,



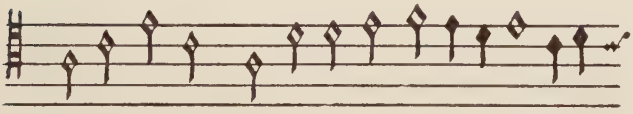
- - - æ, can-ti-co læ-ti - ci-



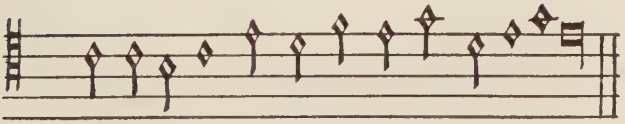
æ. Nam - que, nam-q̄ dig-nus eſt ho -



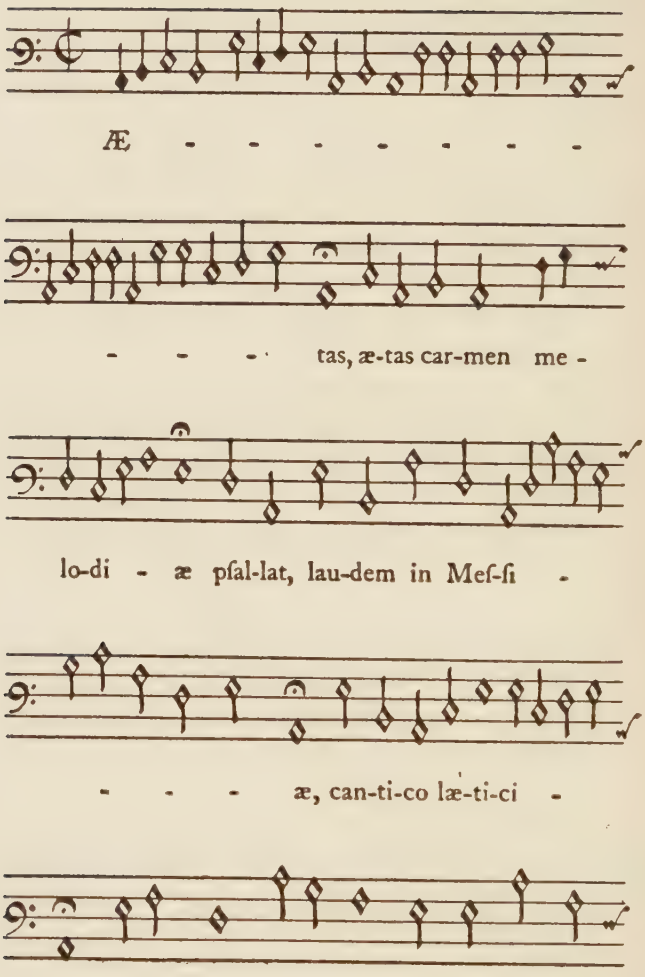
- no-re, qui pla-ca - uit paſ-ſi - o - ne



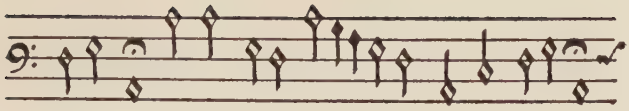
Pa-trē om-nis gra - - - - - -



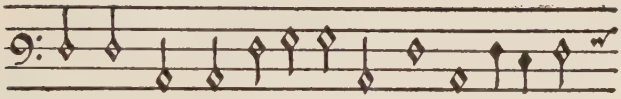
- - - - - - - ci - æ.


Æ - - - - - - - -
- - - tas, æ-tas car-men me -
lo-di - æ pſal-lat, lau-dem in Meſ-ſi -
- - - æ, can-ti-co læ-ti-ci -
æ. Nam - q, nam - q dig-nus est ho-

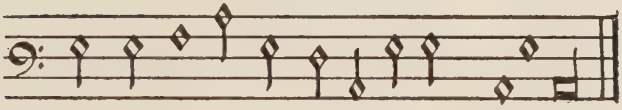
nore,



no - re, qui pla-ca - uit paſ-ſi - o - ne



Pa-trem om-nis gra - - - - -

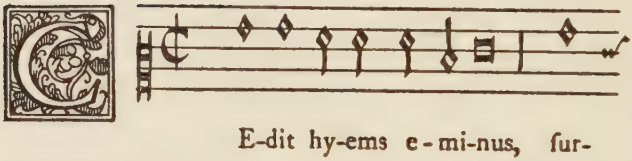


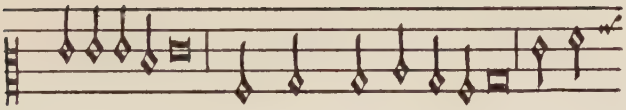
- - - - - - - ti - æ.

DE RESVRRECTIONE DOMINI NOSTRI IESV CHRISTI

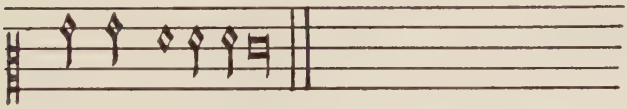
LIX

DISCANTVS



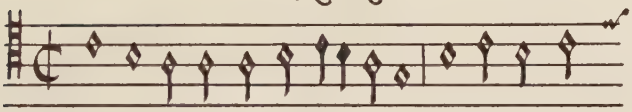


a - ri-da, poſt-quam ver in-te-pu-it re-ca-

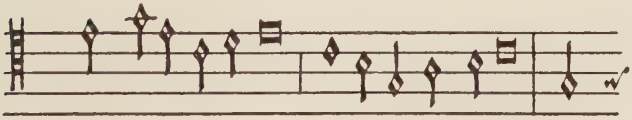


leſ-cunt fri - gi-da.

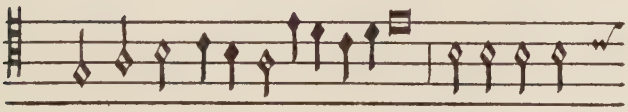
TENOR



Ce-dit hy-ems e - mi-nus, ſur-rex-it Chri-

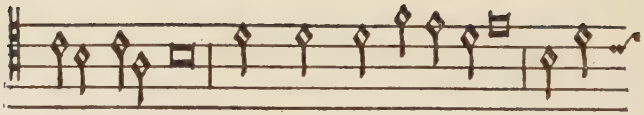


ſtus Do - mi - nus tu-lit-q3 gau-di - a, val-

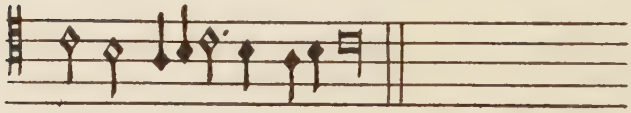


lis no-ſtra flo - ru - it, re-ui-uiſ-cunt

arida,

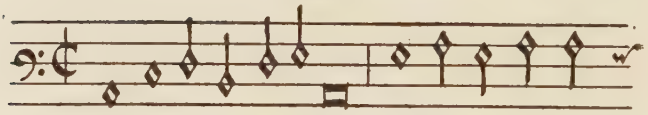


a - ri - da, poſt-quam ver in-te-pu-it, re-ca-

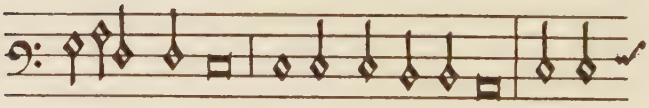


leſ-cunt fri - - gi - da.

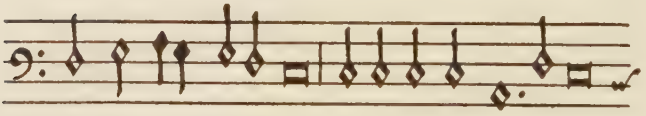
BASSVS



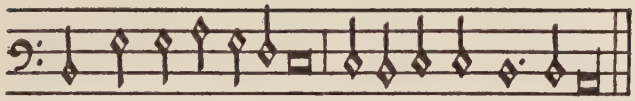
Ce-dit hy-ems e-mi-nus, ſur-rex-it Chri-ſtus



Do - mi-nus tu-lit - q gau-di - a, val-lis



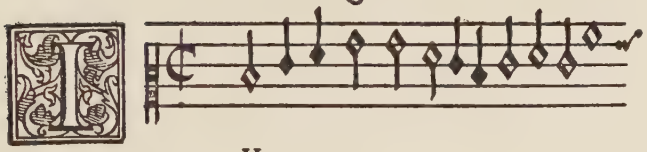
no-ſtra flo - ru - it, re-ui-uiſ-cunt a - ri-da,



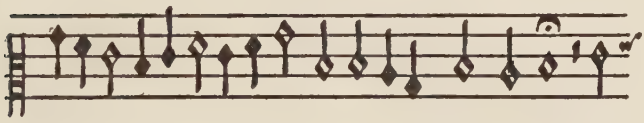
poſt-quā ver in-te-pu-it, re-ca-leſ-cunt fri - gi-da.

LX

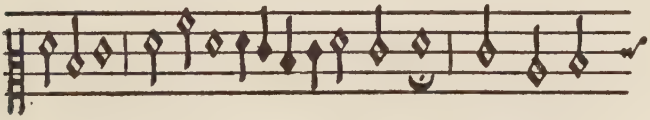
DISCANTVS



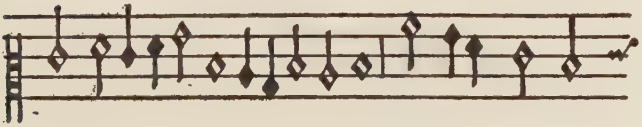
V - - - - -



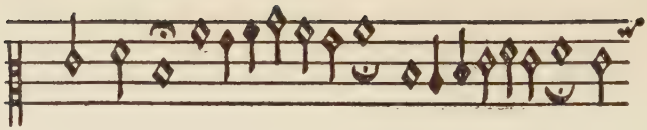
- - - - - - - cun-da-re ij



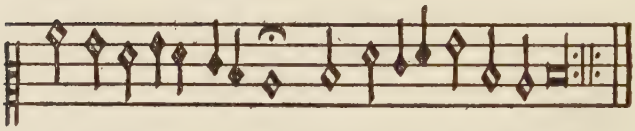
iu - - gi-ter, plebs de-uo-



ta, de - - bi-tis, Me-los ca-nens
Qui te tu- lit

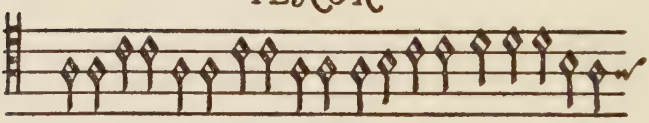


dul-ci-ter ij ij Chri-
a-cri-ter ij ij Vin-

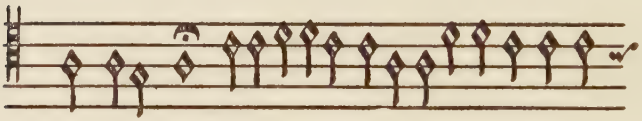


ſti Ie-ſu me-ri-tis, Chri-ſti Ie-ſu me-ri-tis,
cu-lis ab in-ti-mis, Vin-cu-lis ab in-ti-mis.

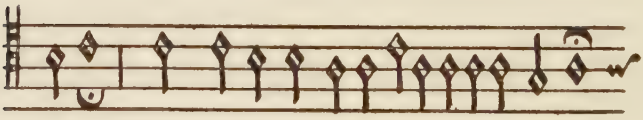
TENOR



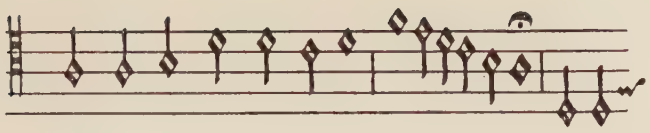
Iv - - - - - - -



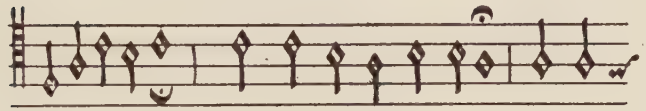
cun-da-re ij iu - - -



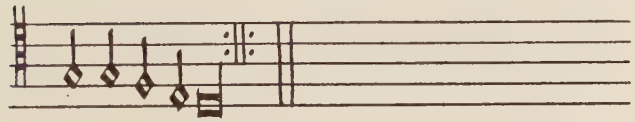
gi-ter, plebs de-uo-ta, de - - bi-tis,



Me-los ca-nens dul- ci -ter ij ij
Qui te tu- lit a -cri-ter ij ij

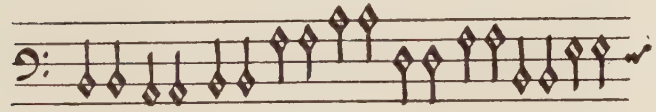


Chri-ſti Ie - ſu me-ri-tis, Chri-ſti
Vin -cu-lis ab in-ti-mis, Vin-cu-

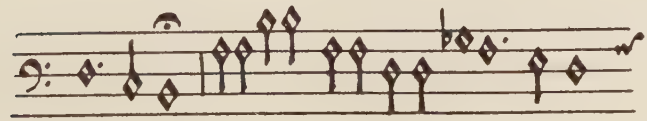


Ie-ſu me-ri-tis.
lis ab in -ti-mis.

BASSVS

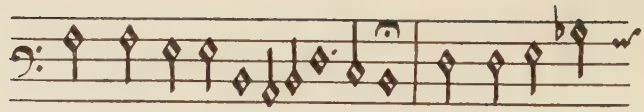


Iv - - - - - - -

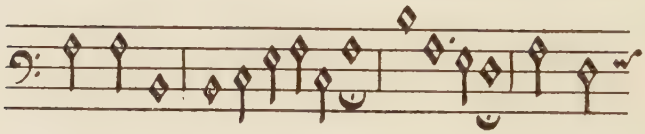


cun-da-re ij iu - - gi-ter,

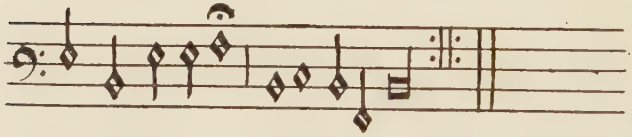
plebs



plebs de-uo-ta, de - bi-tis, Me-los ca-nens
Qui te tu- lit



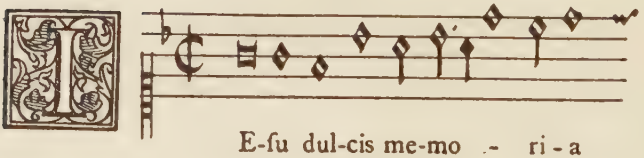
dul-ci-ter ij ij Chri-ſti
a -cri-ter ij ij Vin-cu-



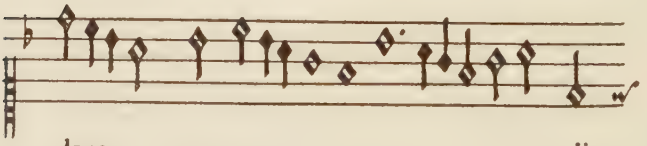
Ie-ſu me-ri-tis, me - ri - tis,
lis ab in-ti-mis, in - ti - mis.

LXI

DISCANTVS

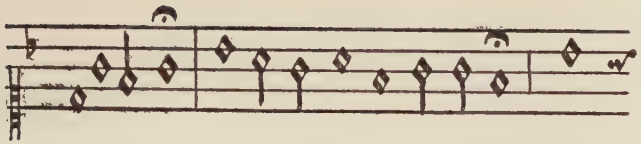


E-ſu dul-cis me-mo - ri-a

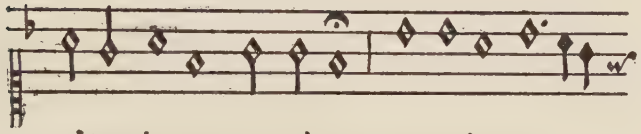


dans ve-ra cor - - dis

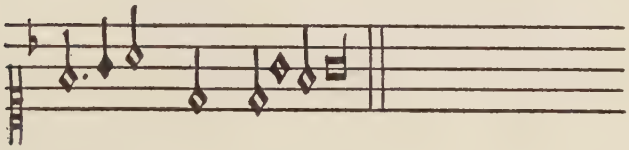
gaudia



gau-di - a; Ie-ſu dul-ce-do cor-di-um, fons

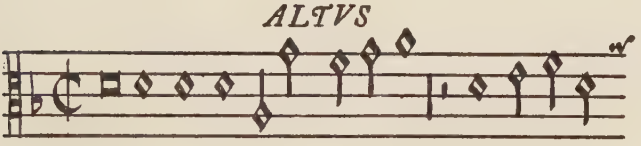


vi-tæ, lu-men men-ti-um, ex-ce-dens o -

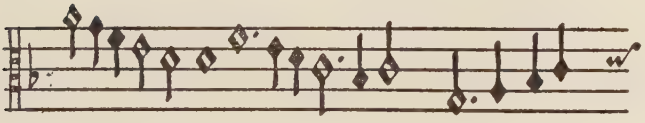


- mne gau-di-um.

ALTVS

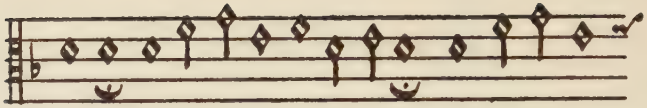


Ie-ſu dul-cis me - mo-ri - a dans ve-ra

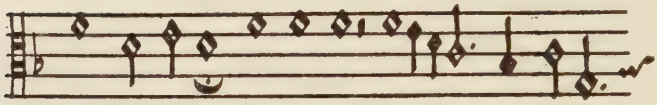


cor - - - - dis gau -

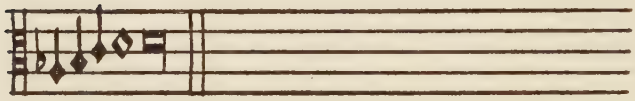
dia



di-a: Ie-ſu dul-ce-do cor-di-um, fons vi-tæ, lu-

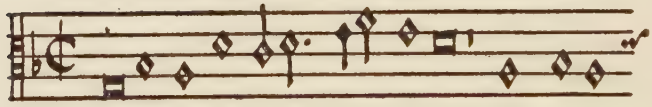


men men-ti-ū, ex-ce-dens om-ne

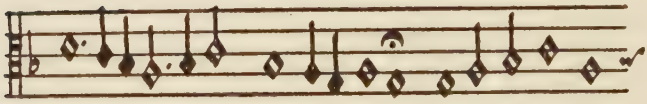


gau-di-um.

TENOR

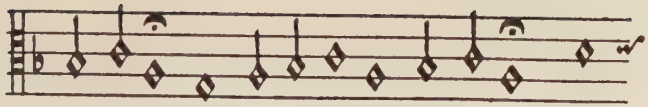


Ie-ſu dul-cis me - mo - ri-a dans ve-ra

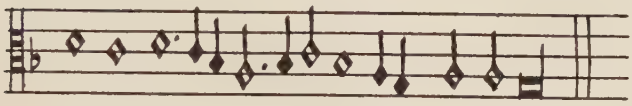


cor . - dis gau-di-a: Ie-ſu dul-ce-do

cordium

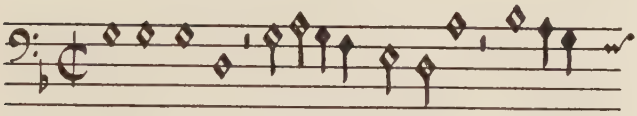


cor-di-um, fons vi-tæ, lu-men men-ti-um, ex-

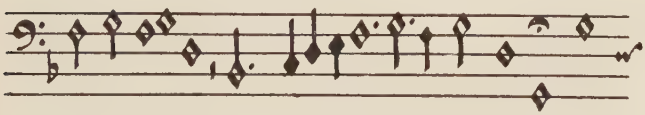


ce-dens om - - ne gau-di-um.

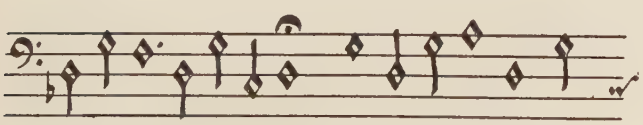
BASSVS



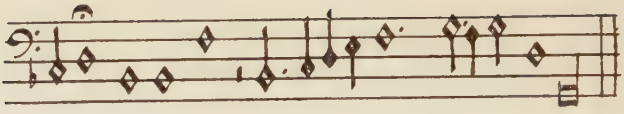
Ie-ſu dul-cis me - mo-ri-a dans



ve-ra cor-dis ij gau-di-a: Ie-



ſu dul-ce-do cor-di-um, fons vi-tæ, lu-men men-

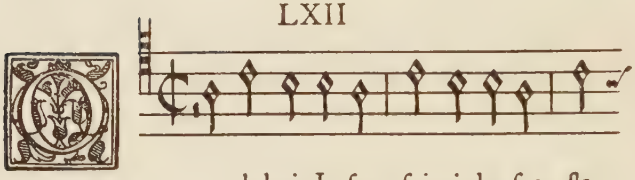


ti-um, ex-ce-dens om ne gau-di-um.

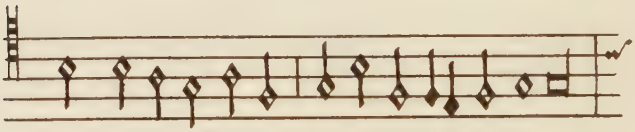
Sed ſuper mel & omnia eius dulcis præſentia,
Nil canitur ſuäuius, auditur nil iucundius
Quàm Ieſus Dei filius.

Ieſu mî bone, ſentiam amoris tui copiam,
Ieſu largitor veniæ, honor cœleſtis patriæ,
Tu fons miſericordiæ.

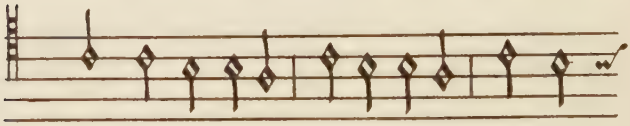
LXII



dul-cis Ie-ſus, ſpi-nis læ-ſus, fla-

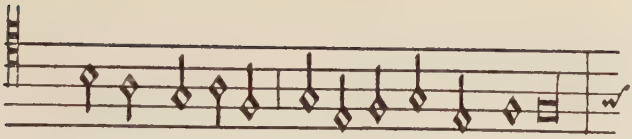


gris cæ-ſus a-ſpe-ris, ve-lis pla-ca-tus fo-re.

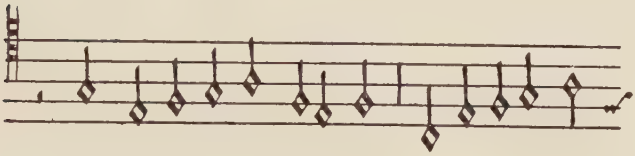


Qui, lux de lu-ce, vi-ćto du-ce, pen-dens

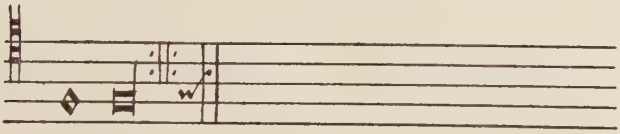
cruce



cru-ce ſce-le-ris, in-du-tus es ſplen-do-re.



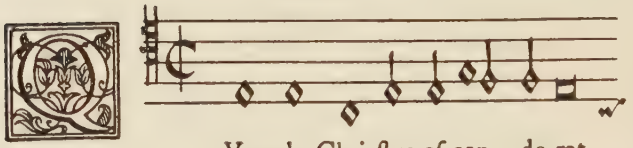
In - fer-ni por-tas ur - gens, in-de tu-os du-
Poſt tri-du-um re - ſur-gens, mun-di vi-ctor fu-

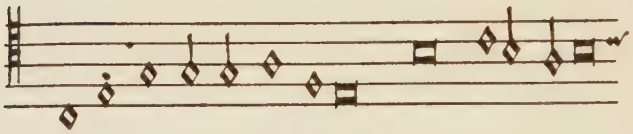


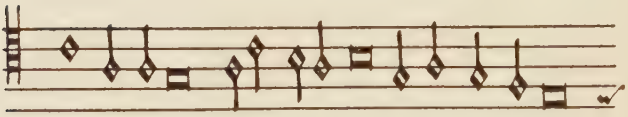
xi - ſti.
i - ſti.

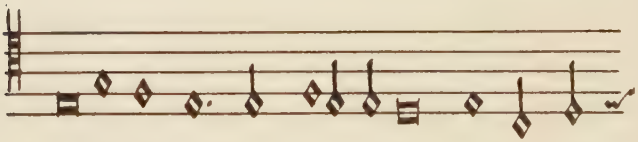
IN FESTO PENTE-COSTES

LXIII

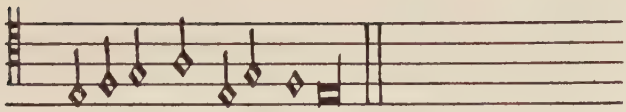








quuntur



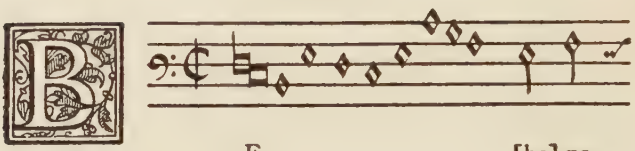
quun - tur om - ni-um.

Hic ſubitò adueniens metum incuſſit omnibus,
Et conſolatur pauidos Apoſtolorum animos,
Qui ſtatim linguis varijs docent Dei magnalia.

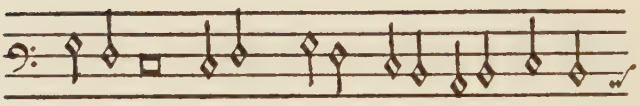
Fœcundat hic Eccleſiam diuerſis donis ſterilem,
Conſolatur, illuminat & ſeruat conſcientiam,
Aduerſus mūdum, Sathanam & diræ mortis impetum.

Patrem oramus igitur cœleſtem, Sanctū Spiritum,
Ut nos in fide Filij pura ſemper retineat,
Alleluia, alleluia, benedicamus Domino.

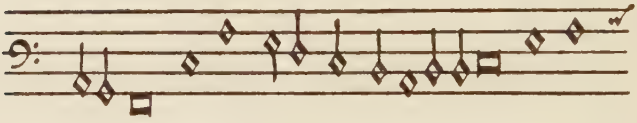
LXIV



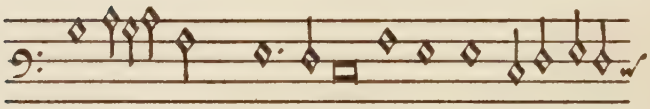
E - - - [be] ne-
E - - - [be] ne-



di-ci-te Tres Per - ſo - nas Tri-ni-
di-ci-te Do-mi-num cre-an - tem om -

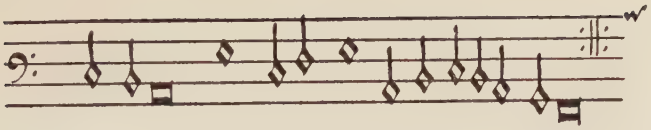


ta - tis v-num eſ-ſe De - i ta - - tis, à quo
ni - a v- ni-uer-ſo-rum en - ti - a ſic tres

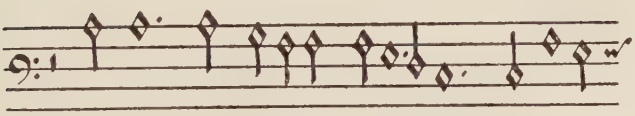


ſub-ſi - ſtunt om -ni-a re-rum ſi - mul en-
in for - na - cis me-di-o o - di-zant cum tri-

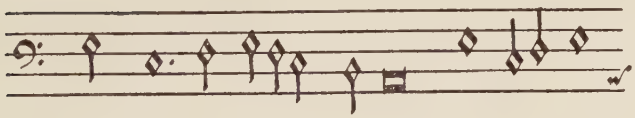
tia



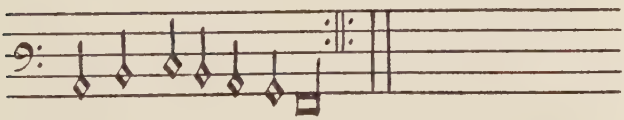
- ti-a, Hunc De - um be-ne-di - - ci-te.
pu-di-o, Hunc De - um be-ne-di - - ci-te.



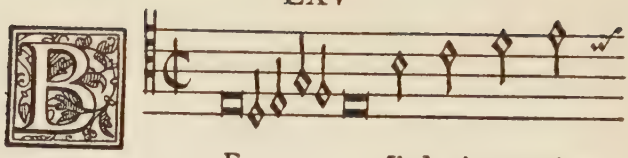
Et Chri-ſtum De - - i fi-li-um, ac ſan -
Et nos in hoc con-ui-ui- o *Be-ne* -
Lau-de-tur ſan - ctaTri-ni-tas *De-o*



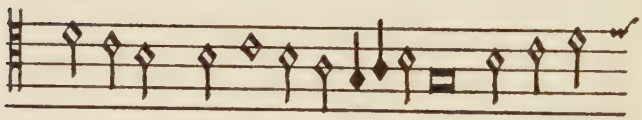
ctum quo-q; Spi - - ri-tum,
di - ca-mus Do - - mi-no, Can-tan - tes
di - ca-mus *gra - - ti-as,*



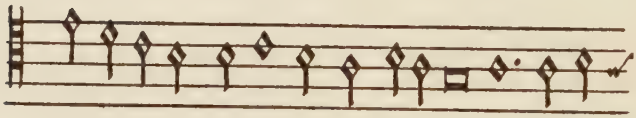
Be-ne - di - - ci-te.



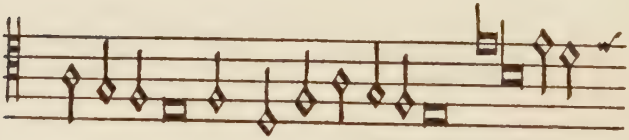
E - [be] nè quon-dam



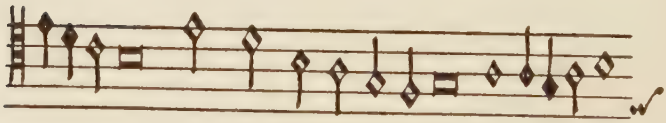
do-ci-les Scho-la-res mi-ra - ri cœ-pe-runt



mi-ra-bi-les vi-den-tes cre - a - ri res & has

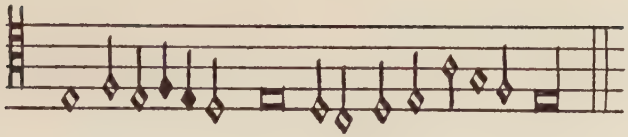


dif-fi-mi-les a-ctus o-pe-ra - ri. Cœ-



[cœ]-pit A-ri-ſto-te-les his

miris



In intelligentiam primi entis verè
Senſus per noticiam veteres venêre,
Quo primam eſſentiam res omnes ſumſêre,
Affirmarunt quoniam nil poſſe creante carere.

Rident licet phyſici de Philoſophia,
Quanto plus Catholici, qui ex Prophetia
Fiunt ſcientifici, non ex phantaſia,
Nam data multiplici fit eis virtute Sophia.

Credimus ſtabiliter fide non creatum
Patrem æternaliter generaſſe Natum,
Et Flamen æqualiter ab vtroq latum;
Unum, tres pariter, ſunt hi ſuper omne creatum.

Expedit Grammaticis leuiter tranſire
In rebus Deificis quàm quid definire,
Ne queant Hæreticis noſtri conſentire,
Sitq Theologicis iudicare facilè de re.

Regem Deum credimus trinum in Perſonis,
Quem præeſſe nouimus malis atq bonis,
Nequaquam concedimus tres Deos in Thronis:
Sed Deus eſt unus, Angelorũ canitur ſonis.

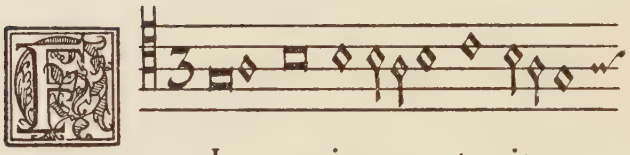
Vt poſſimus fidere Trinitatem eſſe,
Simplicibus ſapere non plus eſt neceſſe,
Quàm valebunt metere fidei de meſſe,
Imo minus capere docti reputant facilè ſe.

Scholares in triuio ſtudentes guberna,
Regnans ab initio, Trinitas æterna;
Fac vita cum gaudio frui ſempiterna,
Puros nos à vitio ducẽs ad regna ſuperna.

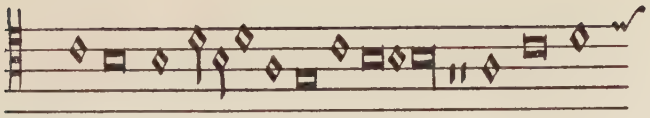
ACROSTICON, *BIRCERVS.*

DE BEATA VIRGINE MARIA

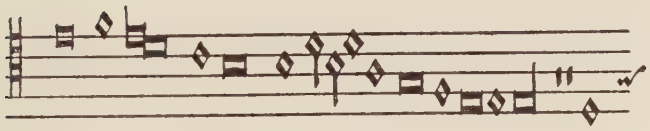
LXVI



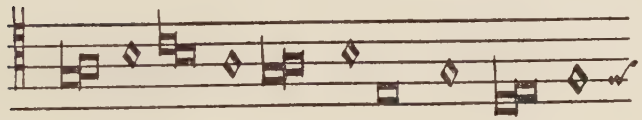
ſcitur



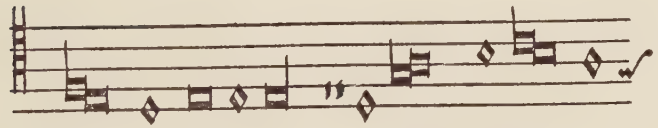
ſci-tur ex ma - tre ſi-mul fi-li-a, Fac-tum-q



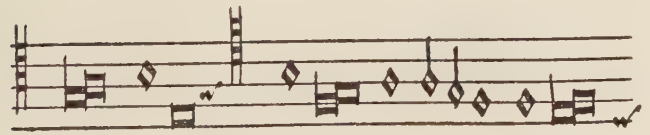
ca-ro paſ - ci-tur in-ter pu-do-ris li-li - a. In



fi - ne vir - go tem - po-ris mem-bris tu-

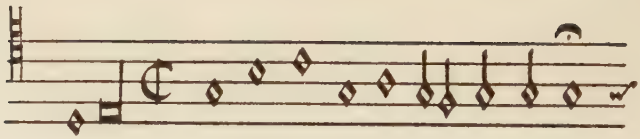


me - ſcit te-ne-ris Vi-rum, per-fe - cti

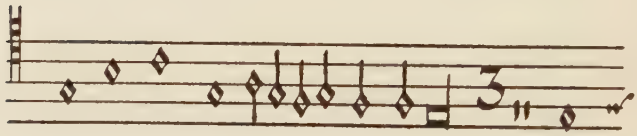


cor - po-ris, in for - ma no - ſtri ge -

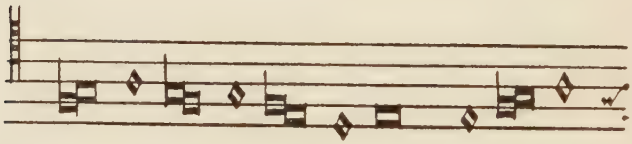
neris



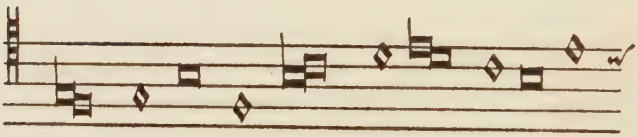
ne-ris. O Pa-tris mi-ra be - nig-ni-tas!



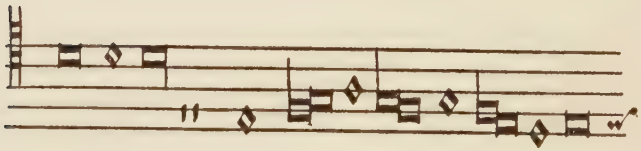
O ma-tris præ-cel-ſa dig-ni-tas! Quæ



pro ſa-lu - te ho - mi-num cœ-li Re-

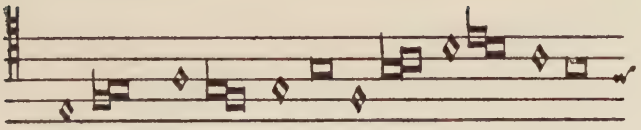


gem & Do-mi-num ſa-cra - to fo - uet

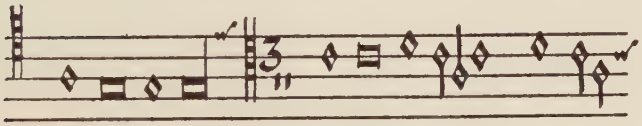


gre-mi-o; quem or - di-nes an-ge - li-ci

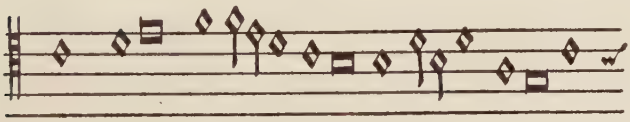
laudant



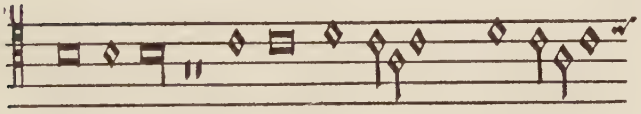
lau-dant, ad- o - rant cœ-li-ci ci-ues in reg-



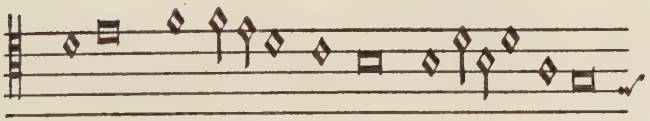
ni præ-mi-o. O Ma-ri-a, vir-go



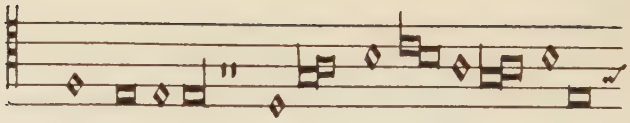
pi-a, or-ta di-a ex re - gi-a pro-



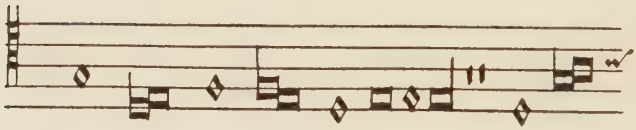
ge-ni-e: Ex-pers ma-ris, De-um



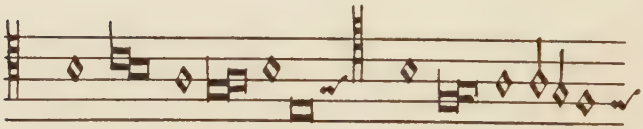
pa-ris, por-tum ma-ris, ſa-lu - ta-ris



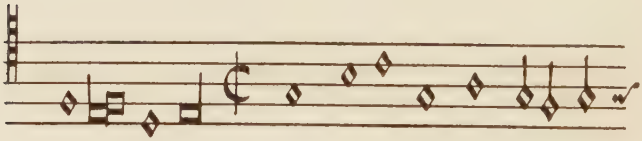
ſpem ve-ni-æ. In cu - ius lau-de de - fi-cit



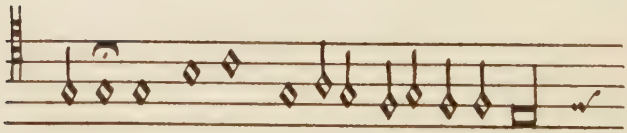
mens, lin - gua, ſen - ſus, ra-ti-o, Sed laus



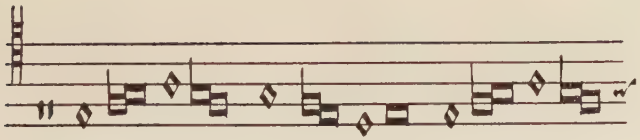
hæc e - ius re - fi-cit cœ-le - ſti nos



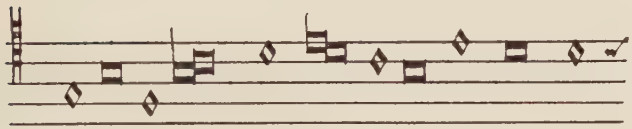
ſo-la - ti - o. Quæ, ſo-la præ-bens ſo - la-



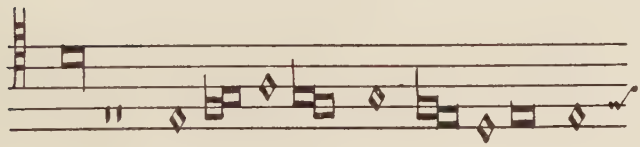
ti - a, eſt scho-la do-cens ve - ra-ci - a.



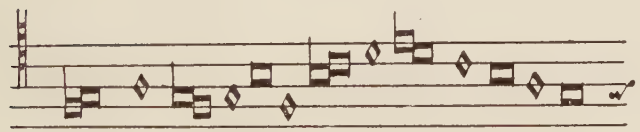
Sci-en - ti-am cum ar - ti-bus, o-ra - ti-o -



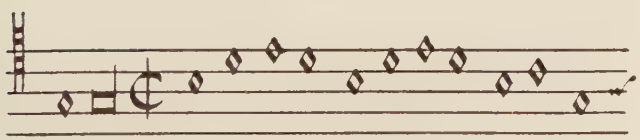
nis par-ti bus, hanc cun-ćta lau-dant gram-ma-



ta. Rhe-to - ri-cam cum flo - ri-bus ve-

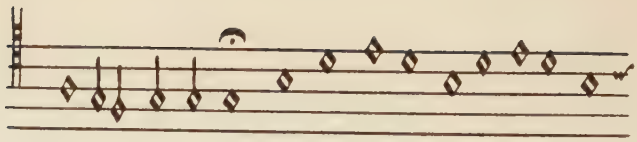


nu - ſtis - q co-lo-ri-bus ac Lo - gi-cæ So-phiſ-

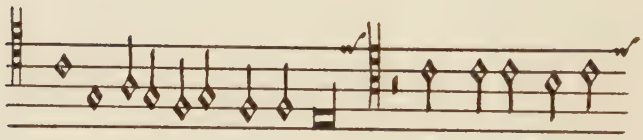


ma-ta. Dig-na-re me lau-da-re te, O ſan-ćtiſ-

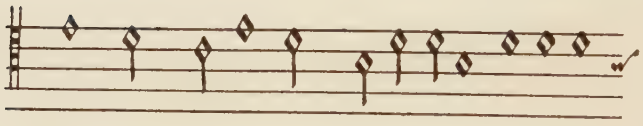
ſima



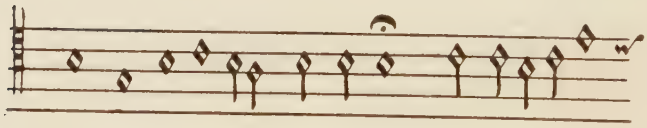
ſi-ma do-mi-na. Li-bro ſcri-bi vi-tæ ti-bi fac



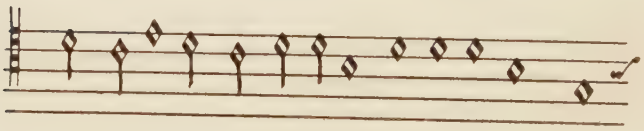
de-uo-to - rum no-mi-na. Tu Tri-ni-ta-tis



tem-plum, ex-em-plum iu-ſti-ci-æ, tu re-na-

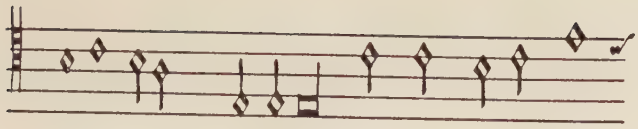


tis ſan-ƈti-ta-tis ſpe-cu-lum. Ro-ſa ſi-ne ſpi-

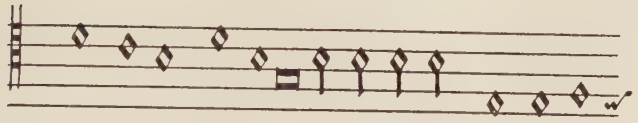


na & vi-a mun-di-ci-æ, tu ſol lu-ſtrans &

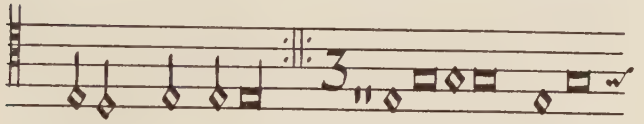
illuſtrans



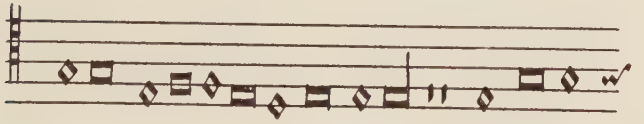
il-lu-ſtrans ſe-cu-lū. Du-ctrix gre-gis, do-
Sis in-dul-gens, cla-



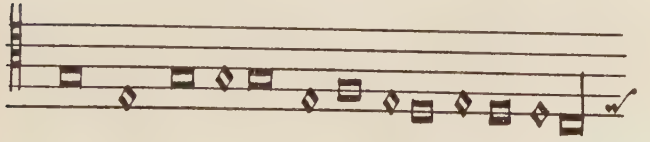
ctrix le-gis gra-ti-æ, pa-tris ho-nor, car-mē co-
ra ful-gens fa-ci-e, me- i me-mor, cul-pæ pre-



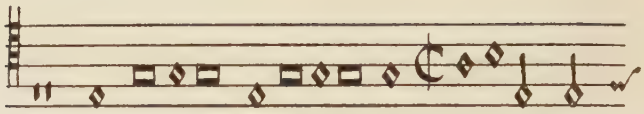
nor con-de-re.
mor pon-de-re.
Sed vi-ti-a, fla-gi-



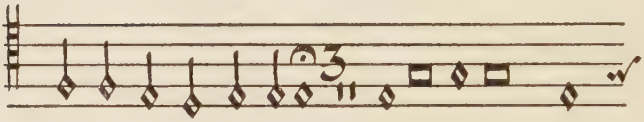
ti-a tu re-la-xa-re pro-pe-ra, Ut Do-mi-



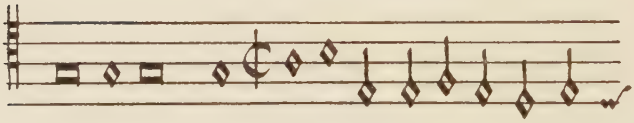
no quem no-mi-no, me-a gra-ta ſint o-pe-ra.



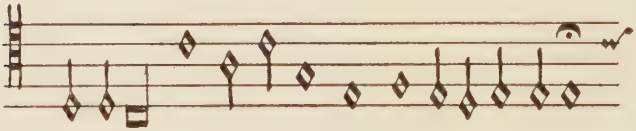
Am-bi-ti-o, tra-di-ti-o, ſe - di-ti-o, Di-



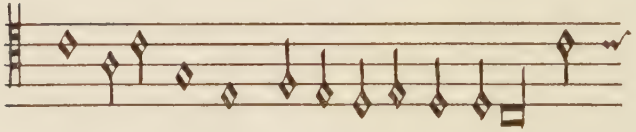
ræ ne vul-nus ſau-ci-at. O-ra De-um, pla-



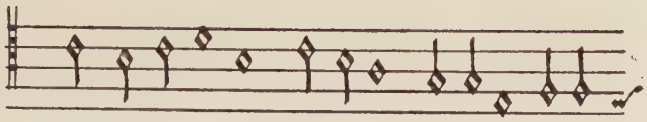
cans e-um, ne me re-ū in-fer-ni Styx de-



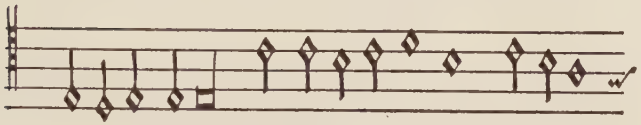
glu-ti-at. Er-go, co-lum-na mi-ſe-ri-cor-di-æ,



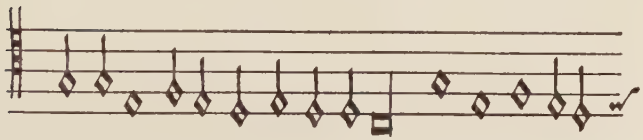
Pa-cis a-lum-na, ba-ſis-q con-cor-di-æ. Me



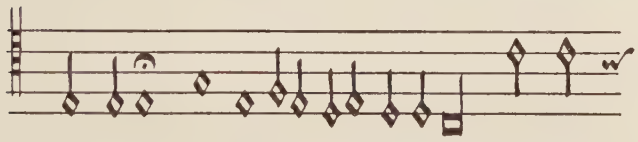
non ob re-a-tum de-ſpi-ce; re-ſpi-ce pi-e-



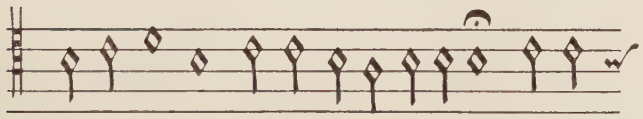
ta-tis o-cu-lo. Vir-tu-te be-a-tum ef-fi-ce,



re-fi-ce vi-ui fon-tis po-cu-lo. Ma-ter mi-ſe-ri-

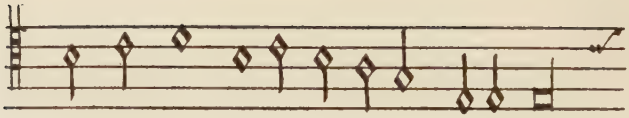


cor-di-æ, Spes & ſa - lus ve-ni-æ. Bo-ni-
Dat pau-

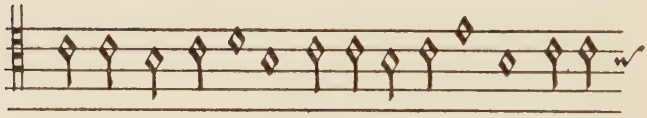


tas im-men-ſa, ple-na De-i gra-ti-a, me Pa-
per a-mi-cus car-men ti-bi mel-li-cum, po-ſtu-

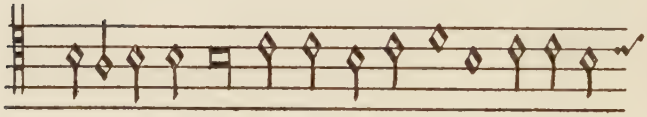
tris



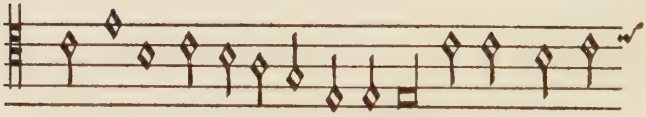
tris in men-ſa pa-ne vi-tæ ſa-ti-a.
lat men-di-cus à te do-num cœ-li-cum.



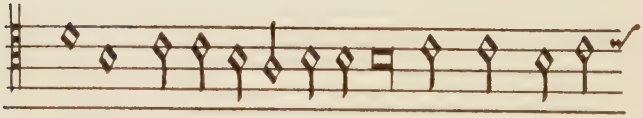
Sal-ua mul-tis an-nis, ſis no-bis pe-ren-nis vi-ta,



ve-ri-tas, vi-a. Ut poſt fi-nem vi-tæ for-ti-a-

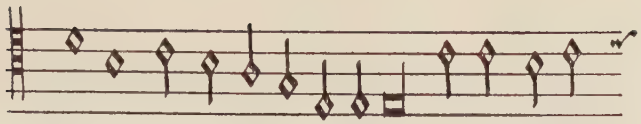


mur ri-tè ſem-pi-ter-na bra-ui-a. Sit laus De-o

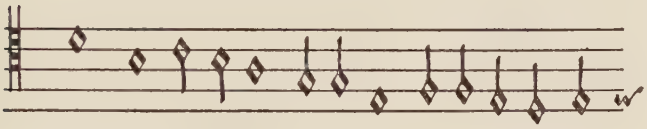


Pa-tri, Na-to-q vi-ctо-ri-a. Per quem ſu-æ

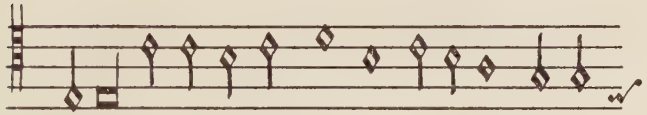
matri



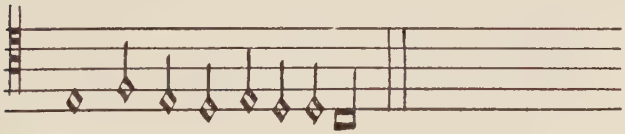
ma-tri mag-na da-tur glo-ri-a. Nos am-bo-rum



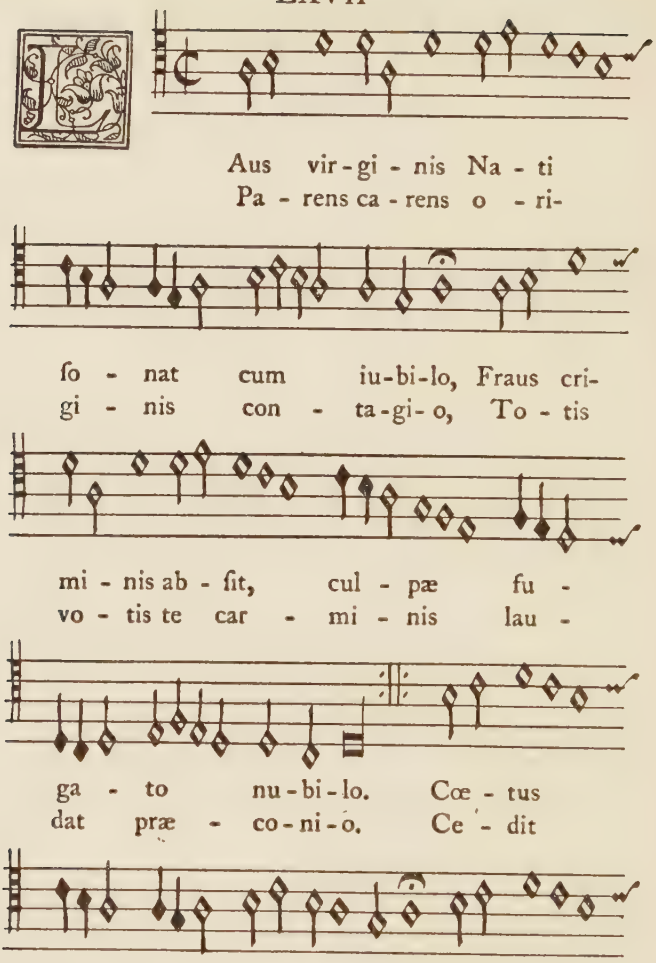
pneu-ma e-ri-gat, di-ri-gat, cu-ra re-gat ſe-



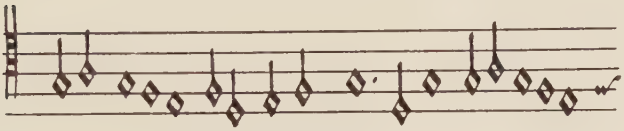
du-la. Et me-lo-dum neu-ma in-to-net, per-ſo-



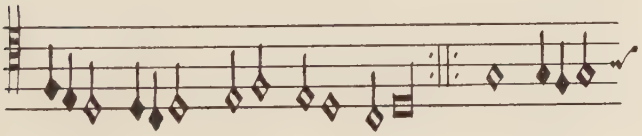
net per æ-ter-na ſe-cu-la.


Aus vir-gi-nis Na-ti
Pa-rens ca-rens o-ri-
ſo-nat cum iu-bi-lo, Fraus cri-
gi-nis con-ta-gi-o, To-tis
mi-nis ab-ſit, cul-pæ fu-
vo-tis te car-mi-nis lau-
ga-to nu-bi-lo. Cœ-tus
dat præ-co-ni-o. Ce-dit
no-ſtri col-le-gi-j. Læ-tus
lu-ctus tri-ſti-ci-æ. Re-dit

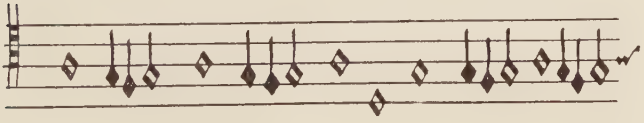
fe - ſto na - ta - lis re-gi - j.
per te fru - ctus iu - ſti-ci -æ.



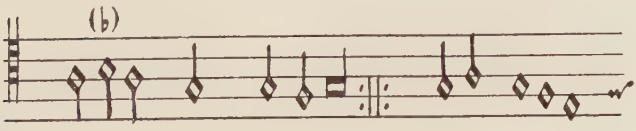
Præ - de - ſti - na-ta no-ſce-ris in ſa -
San - cta pri - us quàm na-ſce-ris in lu -



lu - tem cre - den - ti-um, A Pro-
cem or - ta gen - ti-um. Quæ de-

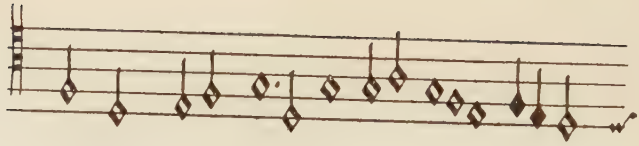


phe-tis præ-cog - ni - ta ſig - no - rum
cre - tis es præ - di - ta do - no - rum

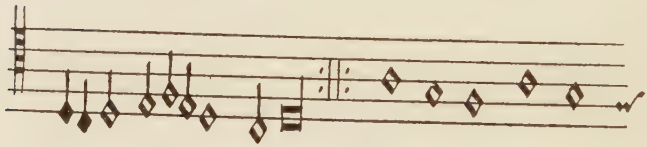


æ - nig - ma-ti-bus, Da - uid
cha - riſ - ma-ti-bus. Vir - go

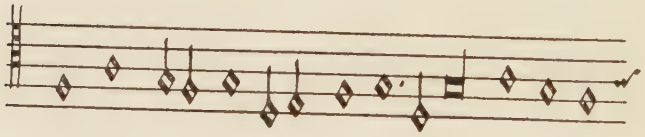
ſemen



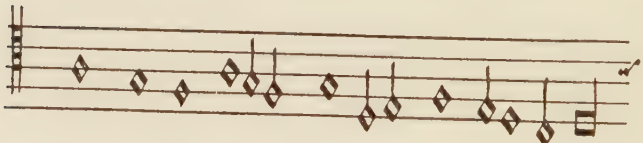
ſe-men, ſtirps re-gi-a, vir-ga Ieſ-
pro- les e-gre-gi-a, ſer-uans pu-



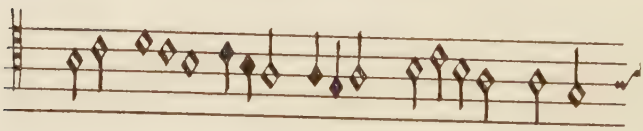
ſe flo-ri-ge-ra,
do-ris fœ-de-ra. Tu ſtel-la, quæ bel-



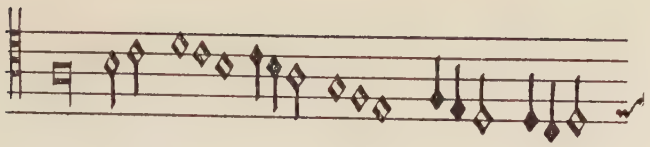
la pro-cel-la-rum de-ſti-tu-is. Ma-ri-a,



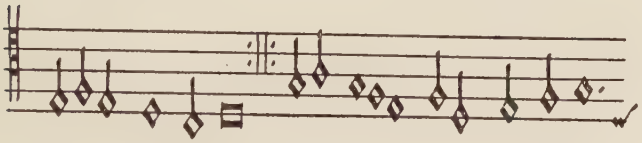
ſpem pi-a gra-ti-a-rum re-ſti-tu-is.



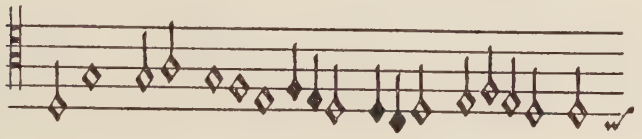
Por-ta clau-ſa nec per-ui-
Por-tus ma-ris pe-ri-cu-



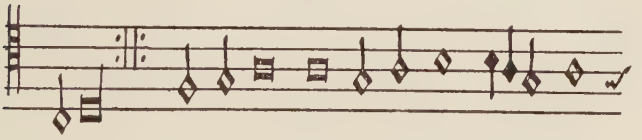
a, Or - ta no - bis qua lux
lis, Hor - tus clau - ſus De - j



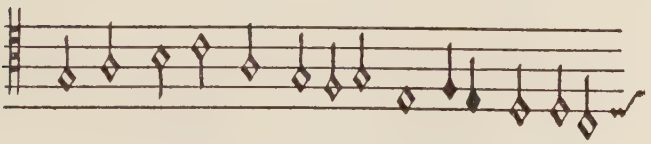
est præ-vi - a; Si - gno fons in - de-fi-
fig - na-cu-lis Re - dun - da - re ſuf-fi-



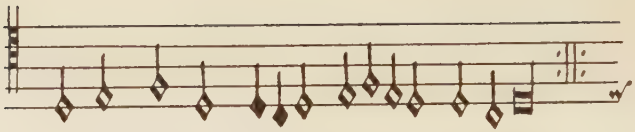
ci-ens fig - na - tus ſan - ctí Spi-
ci-ens mun - do flu - en - ta cœ-



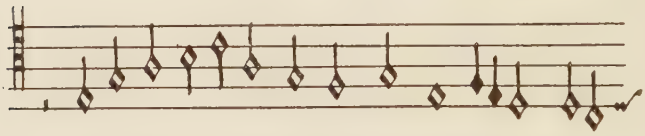
ri-tus. Au-di nos, dos ho- no-ris, & flos,
li-tus. Vi-tæ pax, fax a -mo-ris, ve - rax



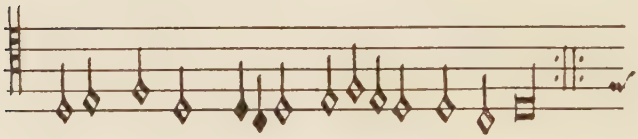
in - ter flo-rum et ro-ſa - rum mil - li - a,
quæ cæ - lo-rum re-gem, na - ti fi - li - a,



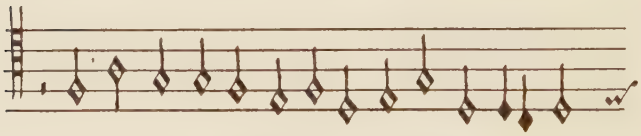
tu pri - ma-tum ſo - lus poſ-ſi-des.
no-bis pla-cas, cui nunc aſ-ſi-des.



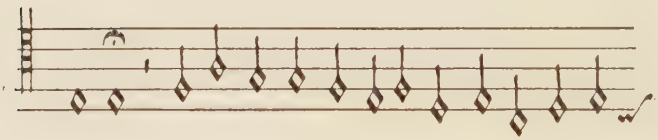
Tu es vir-tu-tis nos tra-hens ex - em-plum, in
In ſpe ſa-lu-tis ad te, pa - cis tem-plum, tre-



o - do-rem poſt te cur-ri-mus:
men - tes ab ho - ſte fu-gi-mus.

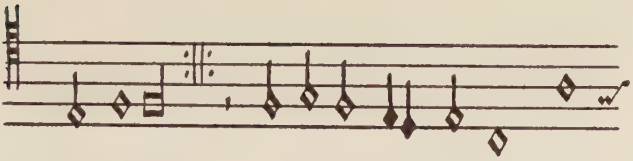


Cu-ius di-ra ne-qui-ti-a, fal-lax & in - fi -
Vt tan-dem ad ſup-pli-ci-a ſe-cum tra-hat cru-

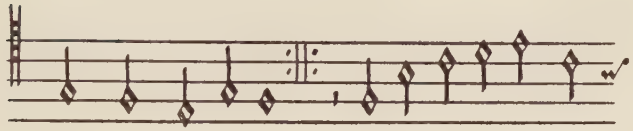


de-lis, Se-du-xit nos ad vi-ti - a de-cep-ti - o-
de-lis, ab e -ius nos fæ-vi-ci- a ſem-per tu - e-

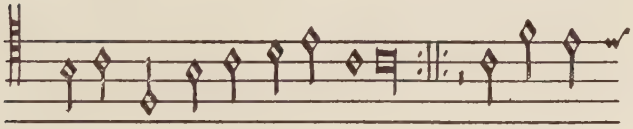
num



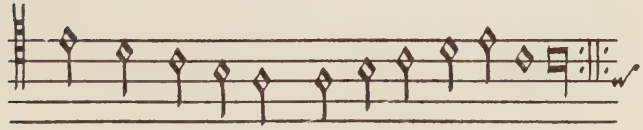
num te-lis, O ſa-lus ho - mi-num, Cu-
ri ve-lis. O lu-men lu - mi-num il -



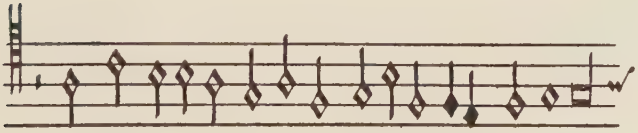
ranş nos dex- te -ra, Tu ru-bus ar-dens cre-
lu-ſtrans æ -the-ra. Tu ar-cus ſa- cri fœ-



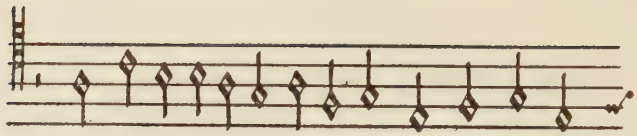
de-ris, tu vel-lus Ge-de- o -nis, Tu cœ- li
de-ris, tu thro-nus Sa- lo-mo-nis. Ver-bi De-



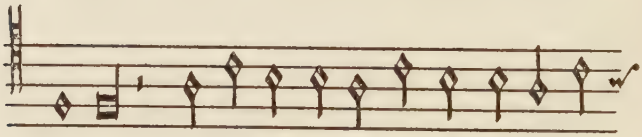
ſan-ctu- a -ri-um, tu cla-uis Pa-ra-di-ſi,
j ſa -cra-ri-um à Pa-tre in-di-ui-ſi.



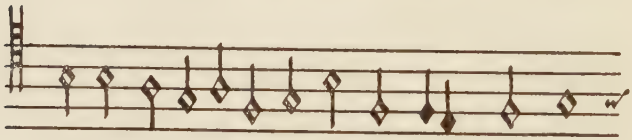
Ex-cel-ſa ſu-pra ſy-de-ra, ti-bi ce-dit na-tu-ra.



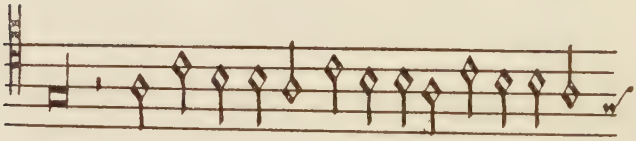
Nam te vir-tu-tū o - pe-ra præ - ſig-nant in ſcrip-



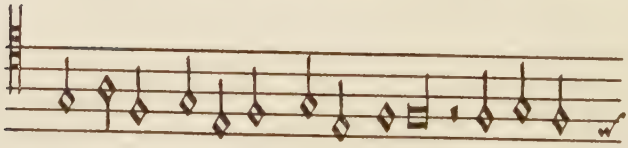
tu - ra. Tu Iu-dith for-tis, He-ſter mor-tis in



ca-put ſen-tē-ti - ā con-uer-tens Ha - man pra-



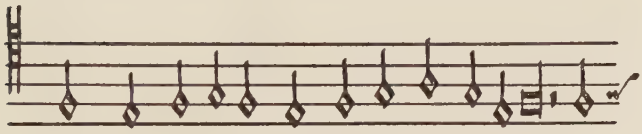
ui. Tu Su-na-mi-tis, Io-el vi-tis, Si-ſa-ris po-



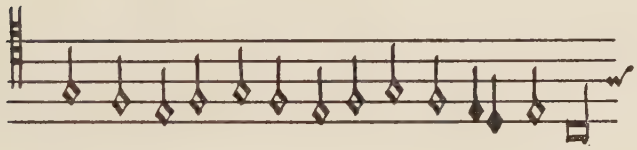
ten-ti-am re-fu-tans ic-tu cla-ui. O ſan-ĉta
Tu no-ſtra

domina

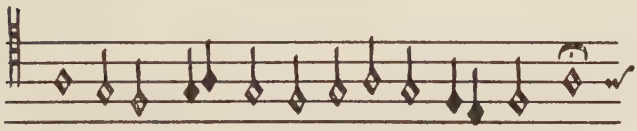
do - mi-na, pre-ca-mur mi - ſe-ri: Na-to
no - mi-na fac cœ-lis in - ſe-ri.



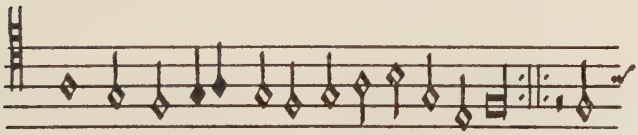
com-men-da & e - men-da nos con-ſi-li - o. In



hoc dig-na-re gu-ber-na-re nos ex - i - li - o.

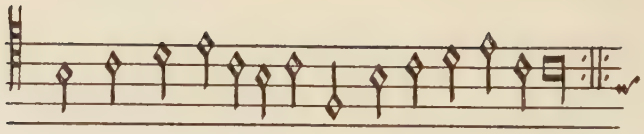


A ma-lis e - ru - e, ad-uer-ſa de - ſtru - e,
Re - a - tum di - lu - e, ſa- lu -tem tri - bu - e.

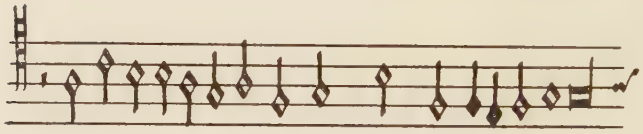


Sta-tum in-no - cu-æ vi-tæ re-ſti-tu - e. Te
Sto- la per-pe - tu-æ pa-cis nos in-du - e. Quæ

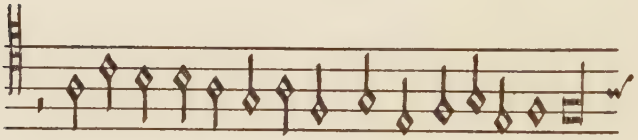
collaudantes



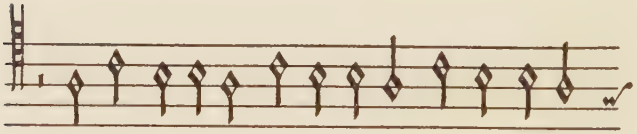
col- lau-dan-tes a-ſpi-ce nos, de-cus an-ge-lo-rum,
di -gni- ta -tis a-pi-ce te-nes ar-cem cœ-lo-rum.



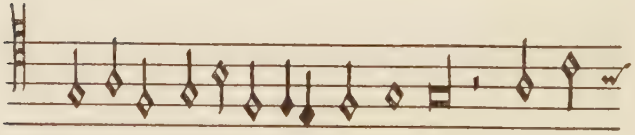
E-ya ſo-la-ri fa-ci - e ſplen-dens cœ-li re-gi-na,



cœ-le-ſtis au-la gra-ti - æ, ſer-ua nos à ru - i - na.

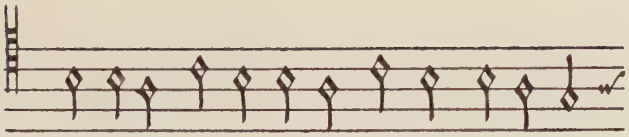


Tu vas vir-tu-tū, no-bis tu-tum e - ſto ſcu-tum

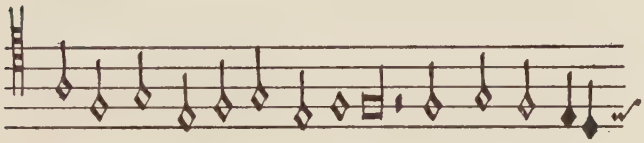


mu-ni-ens ab i - ra De - i mag-ni. Tu for-

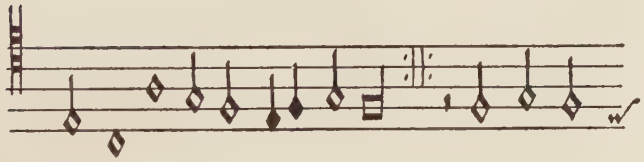
ma



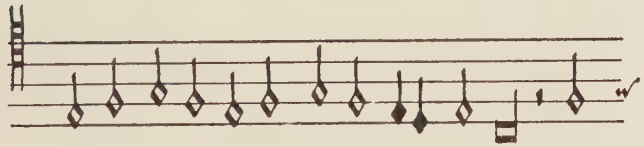
ma le-gis, ma-ter Re-gis, duc-trix gre-gis, u -



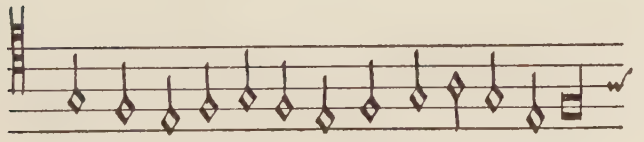
ni-ēs mor-te re-dem-tos ag-ni, Te cor-dis ſtu-
Vo-cis tri-pu-



di - o ex- o -rat a - ni-mus.
di - o me-los hoc ca - ni-mus. Vt nos con-

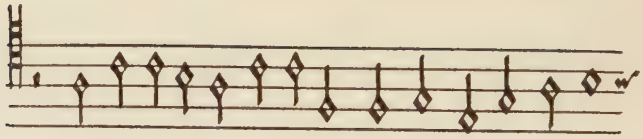


du-cas & ad-du-cas Re-gi Do - mi-no, Qui

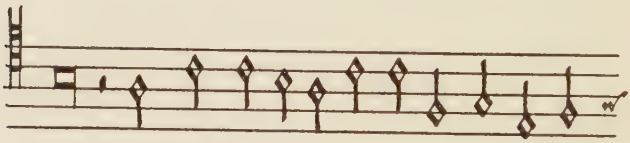


reg-nat te-cū & tu ſe-cum ſi-ne ter-mi-no.

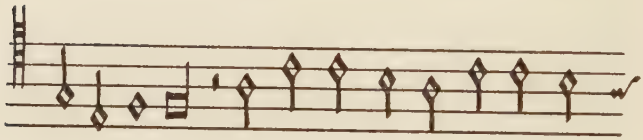
Qui



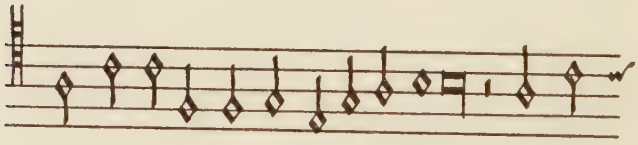
Qui ſe de-dit in pre-ci-um no-ſtræ re-dem-ti - o-



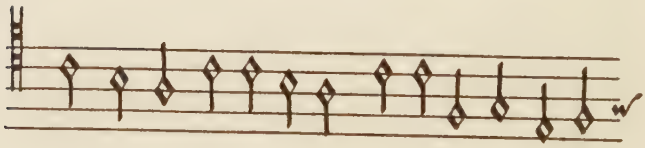
nis, Det quo - q per te præ-mi-um re-mu-ne-



ra-ti - o - nis. Vt con-gau-den-tes & plau-den-

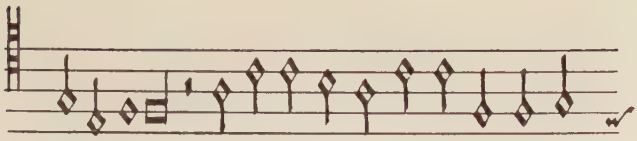


tes iu-gi-ter nos v - ni-ta-ti tri-næ, Lau-des

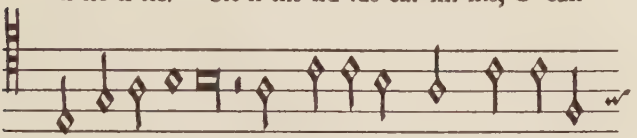


pan-ga-mus & ca-na-mus dul-ci-ter reg-nan-ti

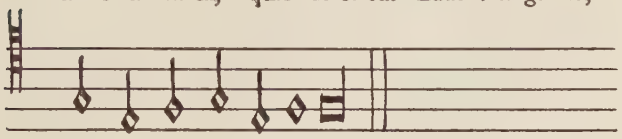
ſine



fi-ne fi-ne. Sit fi-nis hu-ius car-mi-nis, & can-

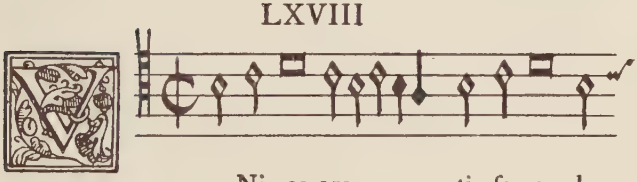


ti-o fi-ni-ta, quæ di-ci-tur *Laus Vir-gi-nis,*

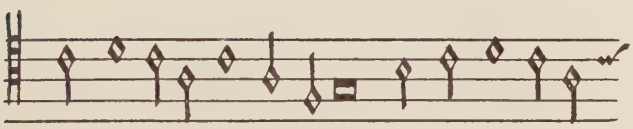


Chri-ſti laus in-fi-ni-ta.

LXVIII

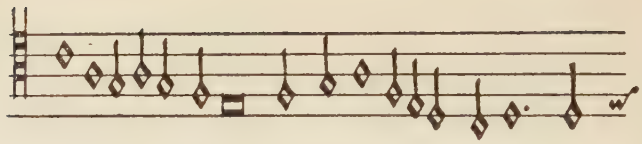


- Ni-ca gra - ti-fe-ra le-
Ex Ia-cob ſur - git ſtel-la, mun-

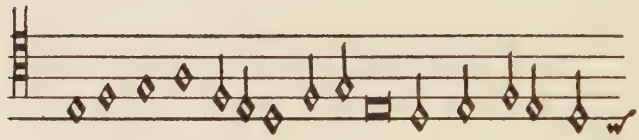


gis ve-te-ris um-bræ fu-ga, ve-ri-ta-tis lu-
do dum o-re-ris lu-ci-da, flo-rens vir-gu-la

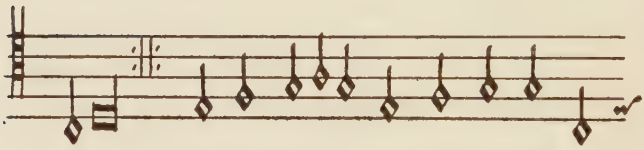
cifera,



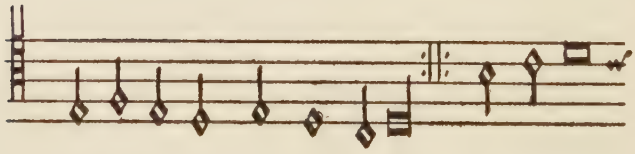
ci - - fe-ra, Vir-go flo-ri - ge-ra, Re-
a - - ri-da A - a-ron my - ſti-ca, in



ga-li ſtir-pe pro - ge-nĩ-ta, De- o gra - tiſ-
cu-ius flo-re mi - ri-fi-cè fru-ctus pro - du-

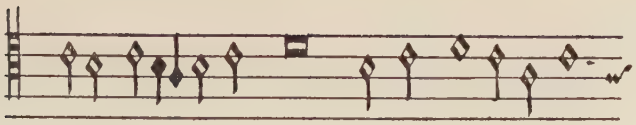


ſi-ma. No-uum ſig - nũ lau -de dig-num
ci-tur. In -car - na - ri, mun-do da - ri
Dum im -ple - uit quod de-cre - uit,

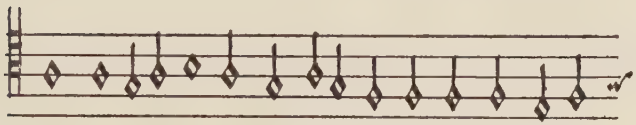


i -mi-ta-tur mi - ra -bi-le, Flo-rum flos,
cœ-lo mi- ſit Ver-bum Pa-ter, So- la ſpes
vi -rũ cir-cum-dans mu -li -er.

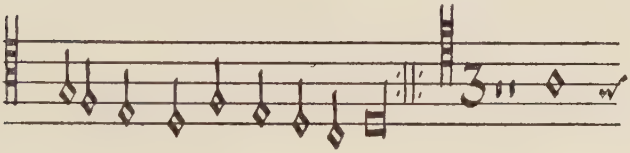
virtutum



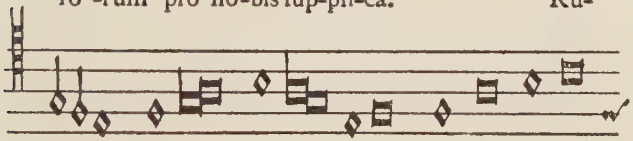
vir - tu - tum dos, Vir-go ro -ſa for-mo-
tu no - bis es Doc-trix mo-rū bo- uo-



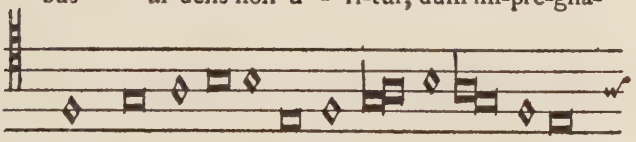
ſa, tu vi - tis fruc-tu - o - ſa, ab-ſint per te do-
rū, ſo-la -men pec-ca -to -rum, iu- ua-men mi-ſe-



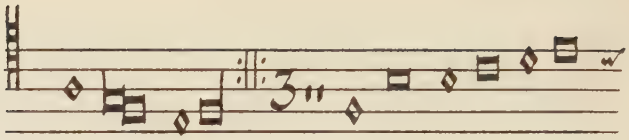
lo - ſa, abſ-ter-ge vi -ti - a. Gau-
ro -rum pro no-bis ſup-pli-ca. Ru-



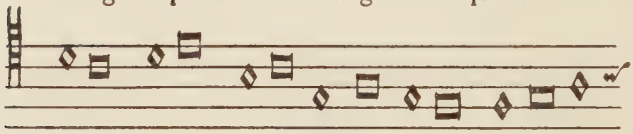
de, Ma-ter mi-ra - bi-lis, quæ in ſcrip-tu-
bus ar-dens non u - ri-tur, dum im-pre-gna-



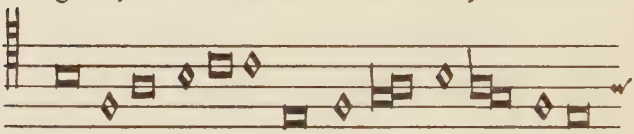
ris & fi -gu-ris ful-ges ve - ne-ra - bi-lis,
tur, fœ-cun-da-tur pa-rens vi - ri ne - ſci- a,



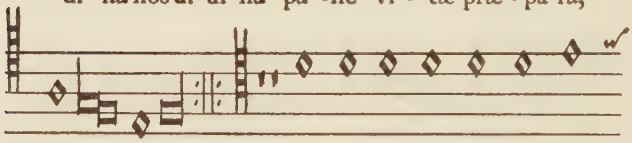
ſpe-cta - bi-lis. De mon-te ſi - ne ma-
vir-go pi-a. Lig- nū a-quis im-mer-



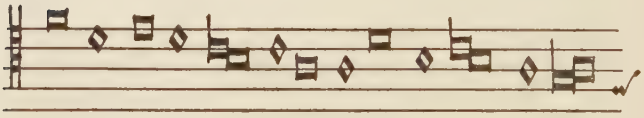
ni-bus la-pis mi-rè præ-ſcin-di-tur, nā de fiſ-
gi-tur, Ma-rath dul-cor in - fū -di-tur, nā ſer-uās



cel-la à pu-el-la Mo - y - ſes e -du - ci-tur,
ur -na nos di-ur-na pa -ne vi - tæ præ - pa-ra,

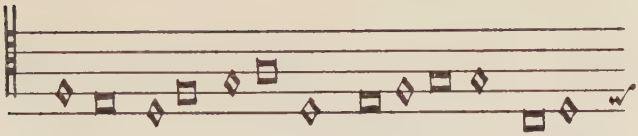


vi-tæ da-tur. Ter-ra-rum no-ſtra-rum fons
ſal-ui - fi - ca. Ser-uo-rum tu- o -rum pre-

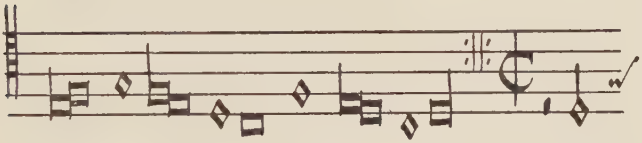


ri-gans ſu-per-fi - ci-es, ex te no-ſtræ ſa-lu -
ces be-nig-nè ſuſ - ci-pe, ma-ter mi- ſe - ri-cor-

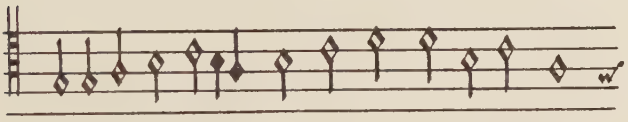
tis



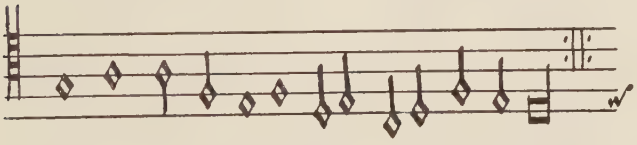
tis ſpes, vel-ut de pra-tis vo-lu-pta-tis flu-ui-
di-æ pla-cans i-ra-tum red-de gra-tum no-ſtrum



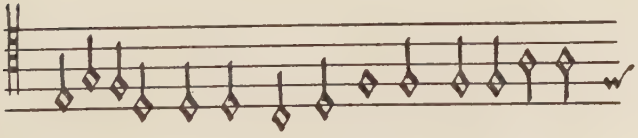
us e-gre-di-tur, fons læ-di-tur. Tu
mi-ni-ſte-ri-um de-i-fi-cum. Por-



ve-ri Sa-lo-mo-nis e-bur-ne-is [in] thro-
ta E-ze-chi-e-lis, tu la-cus Da-ni-e-

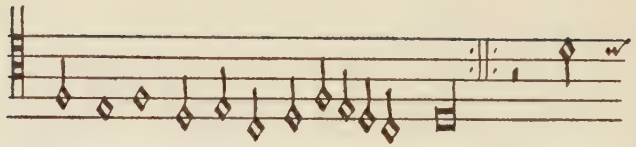


nis, ap-ta co-ro-nis hanc ple-be-cu-lam.
lis, ca-ſta, fi-de-lis, tu mun-di do-mi-na.

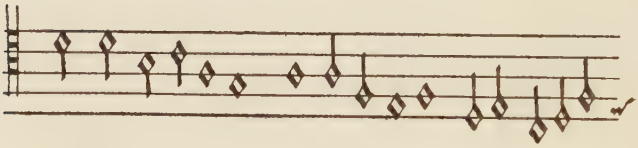


Im-plo-rat, qui cog-no-ſcit ſe re-um &
Ab i-mis ad ſu-per-na, cœ-le-ſte di-

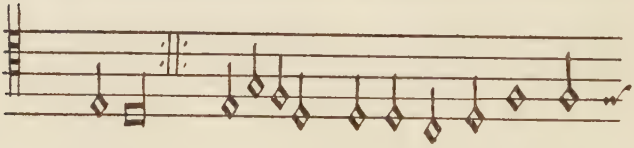
depoſcit



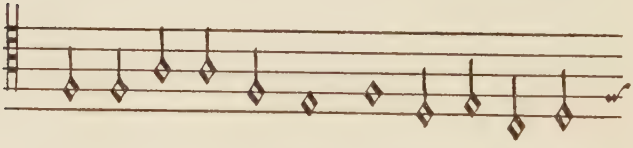
de-po-ſcit per te ſub-li-ma - ri. Cum
a-de-ma o-ra no-bis da - ri.



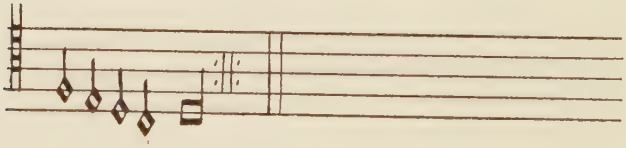
dig-nè de te fa-ri, te ve-ne-ra-ri non va -
Re-ſpi-ce af-fe-ctum, cu-ra de-ſe-ctum, iu - ua-men



-le-o, Re - ſu-ſci-ta de-preſ-ſum,
præ-ſti-to. Ab ho-ſti-bus de-fen-de,



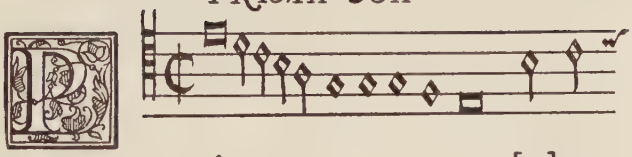
& ob-ti-ne in-greſ-ſum pa-cis in-fi -
pi-um na-tum o-ſten- de poſt hunc fi-nem

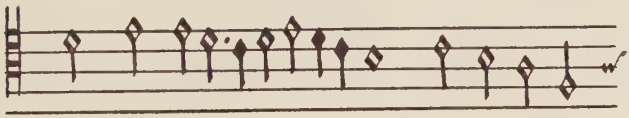


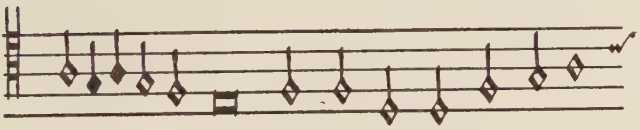
ni - tæ.
vi - tæ.

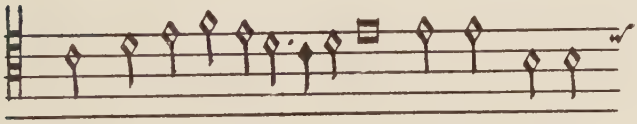
LXIX

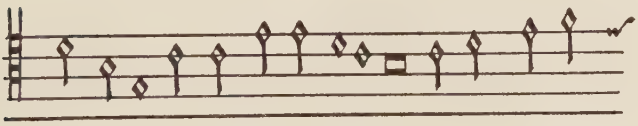
PRIMA VOX

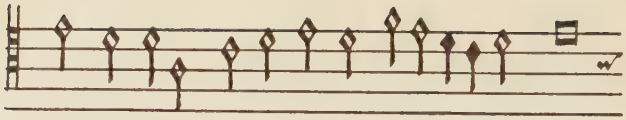




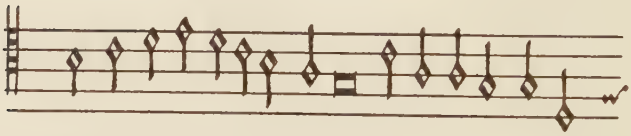




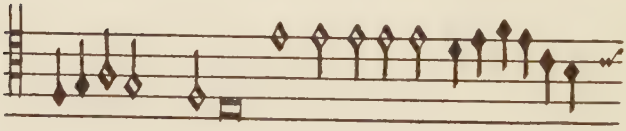




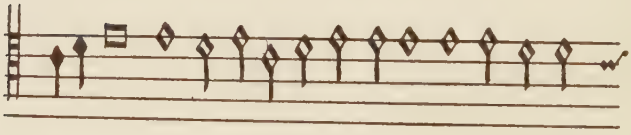
De - i - ca, De - i - cis um - bra - ta.



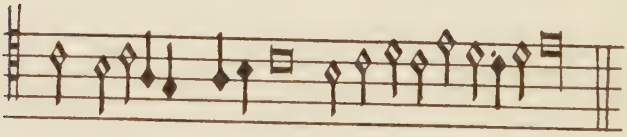
Pſal-lat er-go con - ci - o to-ta cle-ri - co-rum



iu - - - bi-lo. Na-to re-gi-næ of - - - -

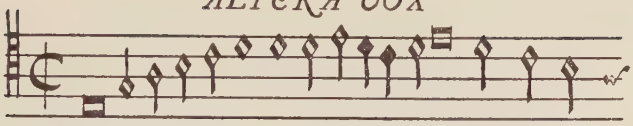


fe - ro ia-cen-ti in cu-na-bu-lo, re-gen-ti cun-

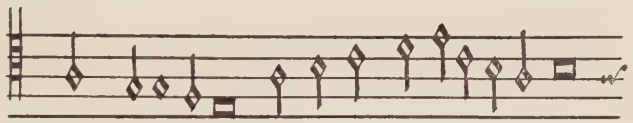


ćta ver - bu - lo, ver - - - - bu-lo.

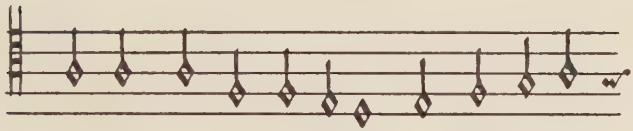
ALTERA VOX



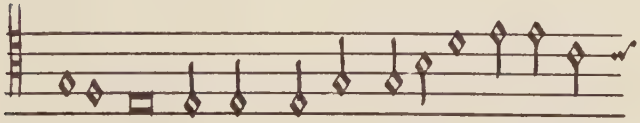
Pa - [pa] ra-nym-



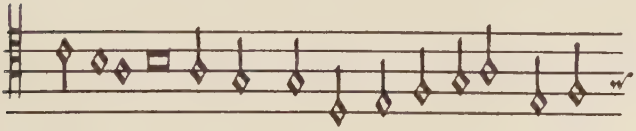
phus, a - di-ens vir-gi-nem læ-tan - ter,



Ver-bum Sum-mi nun-ci-ans nym-pha-le gra-

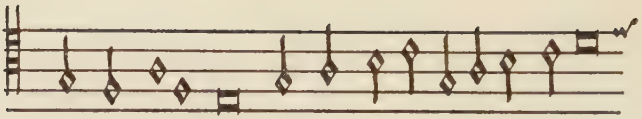


tan - ter, In-quit: A - ue, cœ-li-ca vir-go gra-

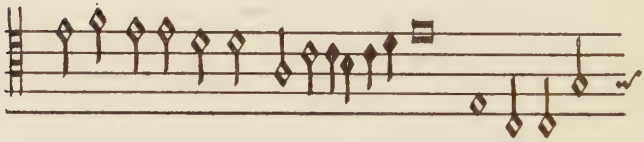


ui-da - ta, ex-tans ma-ter De - i - ca, De - i -

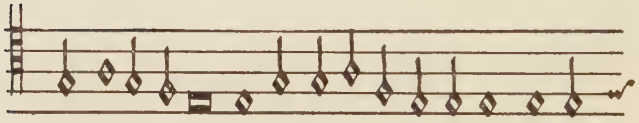
cis



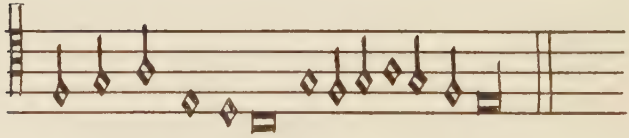
cis um-bra - ta. Pſal-lat er-go con - - ci-o



to-ta cle-ri-co-rum iu - - bi - lo. Na-to re-gi-



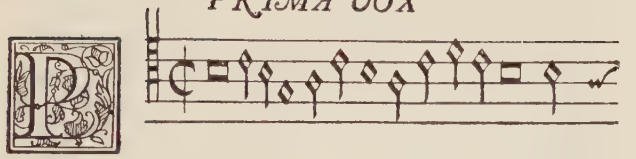
næ of - fe-ro ia-cen-ti in cu-na-bu-lo, re-gen-

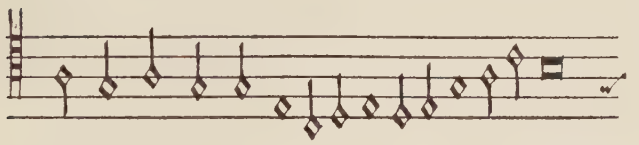


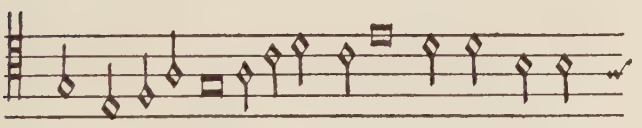
ti cun-ćta ver-bu-lo, ver - - - bu-lo.

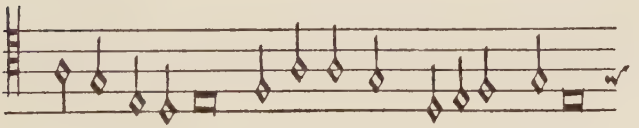
LXX

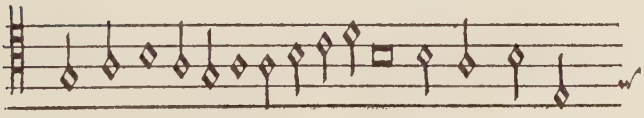
PRIMA VOX



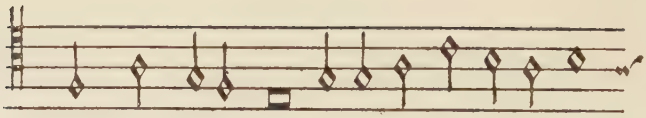




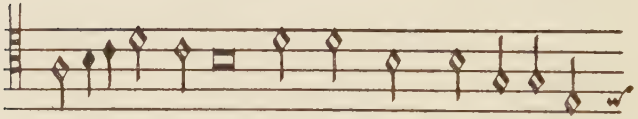




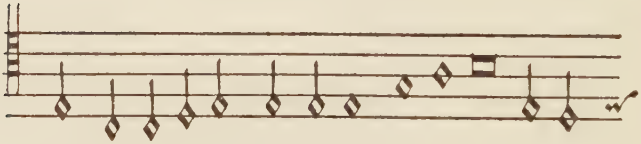
quantum



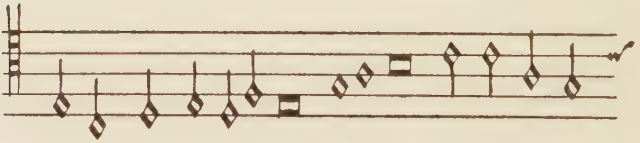
quan-tum ve - lis: er-go par-ce, do-mi-na,



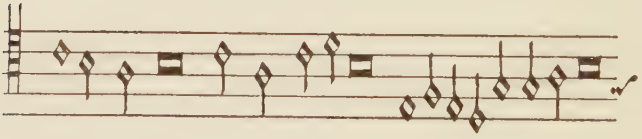
do - mi-na. Ad quid nam - q te fi-de-



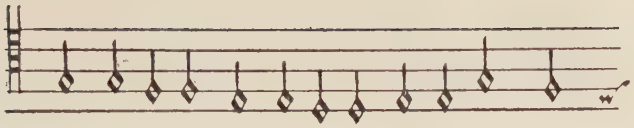
lis, ni-fi fo-rent cri-mi-na, cri-mi-na, in-uo-



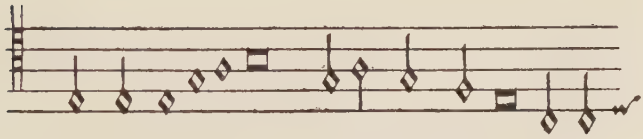
ca-ret? nec tu fo - res, fo - res, tan-to dig-na



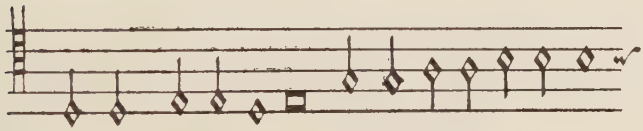
fi - li - o, fi - li - o, ni - - -



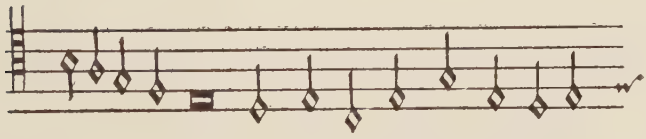
[ni] fu-iſ-ſent pec-ca-to-res, & pa-trum tranſ-



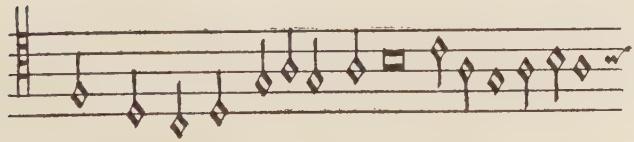
greſ-ſi-o, - - - tranſ-greſ-ſi-o. Et-ſi



pœ-nam cul-pa poſ-cit, cul-pã de-le ve-ni-a,

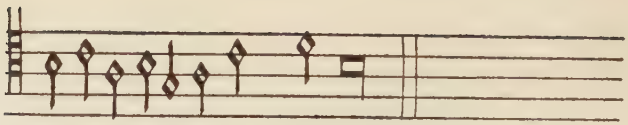


ve - ni-a, cum ſit ma-ior quæ ig-no-ſcit



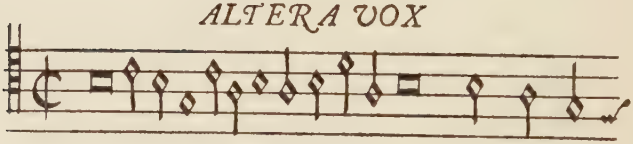
quàm is cui ſit gra - ci-a, gra - -

cia.

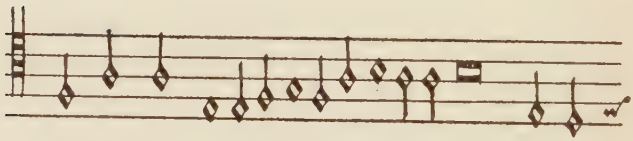


- - - ci - a.

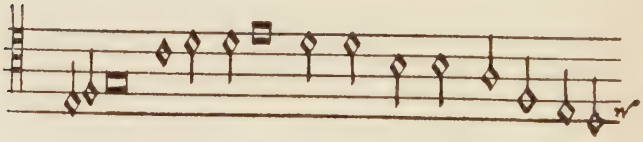
ALTERA VOX



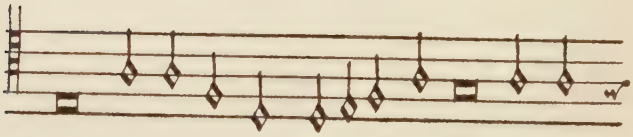
PAR - [par]-ce, vir-



go, ſpes re - o - - - rum pœ-ni-

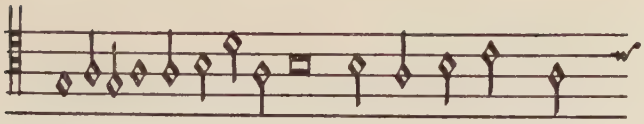


ten-ti ſer - uu-lo, e - um ſol-uens à ſu - o -

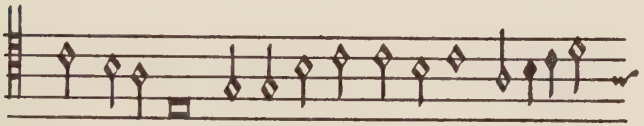


rum de - li - cto-rum vin - cu-lo, vin-cu-

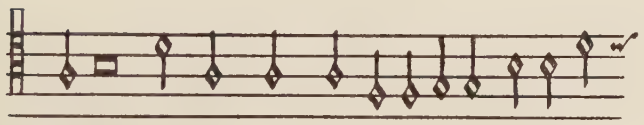
lo



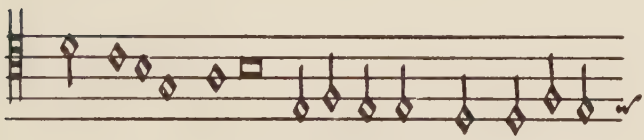
lo. - - - Po-tes e - nim quan-



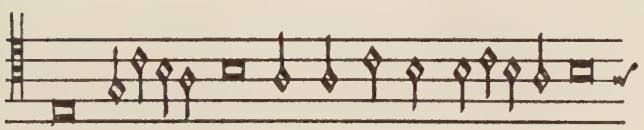
tum ve - lis: er-go par-ce, do-mi-na, do -



mi-na. Ad quid nam - q̃ te fi-de-lis, ni-ſi fo-

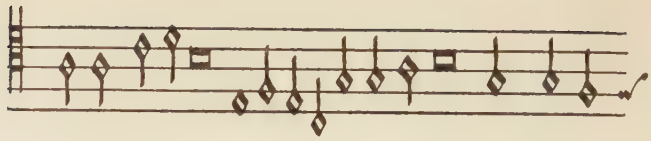


rent cri - mi-na, in-uo-ca-ret? nec tu fo -

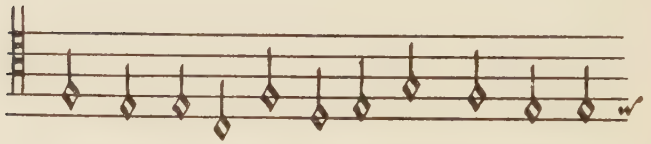


res, fo - res tan-to dig-na fi - li - o,

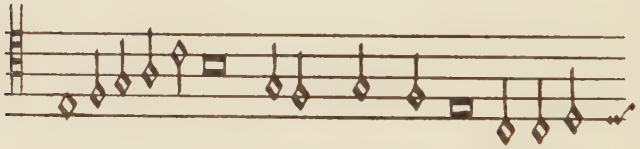
filio



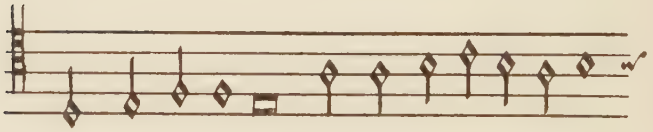
fi-li-o, ni - - - [ni] fu-iſ-



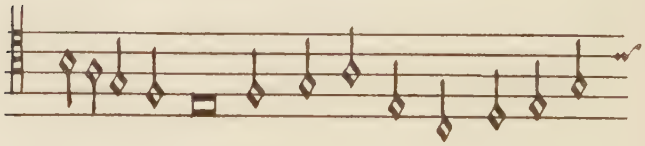
ſent pec-ca-to-res & pa-trum trăſ-greſ-ſi-



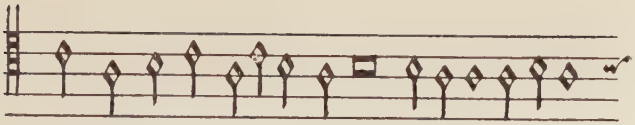
o, ij tranſ-greſ-ſi-o. Et-ſi pœ-



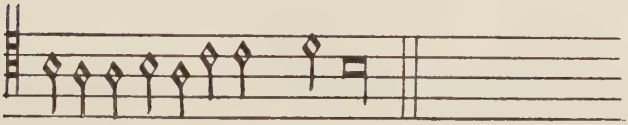
nam cul-pa po-ſcit, cul-pam de-le ve-ni-a,



ve - ni-a, cum ſit ma-ior quæ ig-no-ſcit



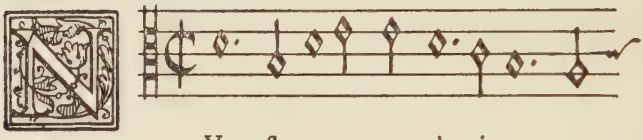
quã is cui fit gra - ci - a, gra - -



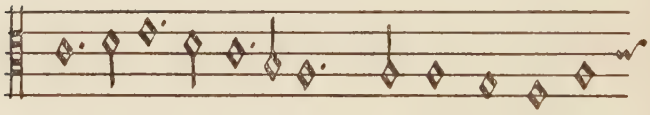
- - - ci - a.

DE FRAGILITATE & miſerijs humanae conditionis

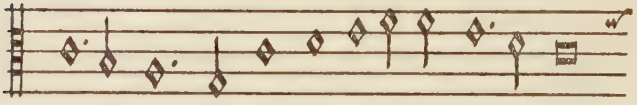
LXXI



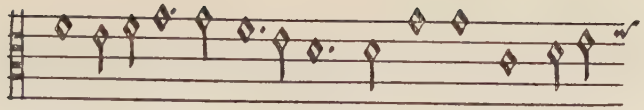
Vnc flo-ret men-da-ci-um, pra-
Fraus do-nis co-ro-na-tur, vir-
Tunc vis vir-tu-tis vi-gu-it, diſ-



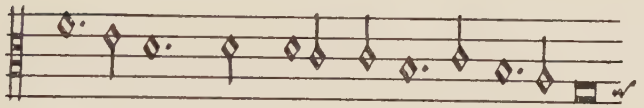
ui- ta-tis con-ſor-ti-um; in mun-do di-li-
tus ſub pe- de da-tur; pi-e-tas & fi-
ci- pu-lus dum ti-mu-it do-ctо-rē cum pu-



gun-tur, qui fal- ſa ob- lo-quun-tur:
de-li-tas eſt tan-quā be- ſti- a- li- tas:
do-re: ſed iam ad-di-ſcunt mo-re

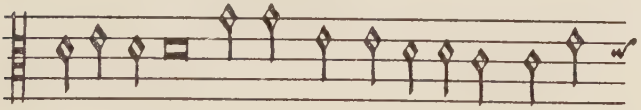


ve-ri- tas mu-ta-bi-tur, & fi-des de-ſo -
in-di- gnus re-ci-pi-tur, e-ge-nus ve-rò
ma-la pro-pa-ga - re, nec vo-lunt nunc a -



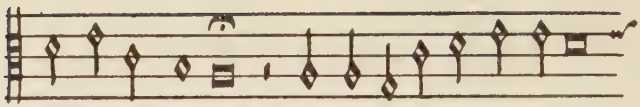
la-bi-tur, a - ma - bi-tur ne-qui- ti - a,
pre-mi-tur; Mam-mon & u-ſu - ra Sa-tha-næ
ma - re ar - tis in-cre - men - tum:

di-ſper-di-tur iu - ſti- ci- a: pra-ua a-
ſunt cu-ra præ- ci-pu- è: iu -ra re-
fit er -go de-tri -men - tum præ-fa-tæ

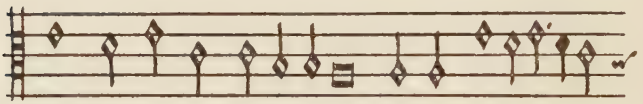


ua-ri-ti-a, iam & va -na glo-ri-a; in cun-
nu-e - runt, iam & bo -na di-ui-ſe-runt, ma-
di-ſci-pli-næ; mo-res dant ru-i - næ; ſen-

ctis

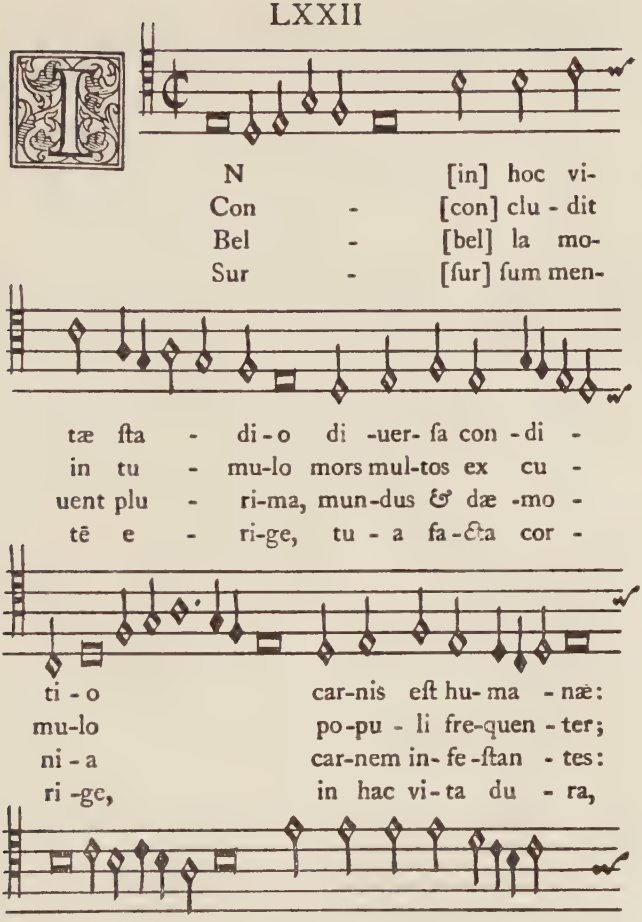


ctis ma-lig- na -tur, ſi ti - bi ſit iu -ſti- cì - a;
la re -po-nun-tur. Heu ſtu- di -j mo- ra- li - tas,
ſu a -bu-tun-tur.

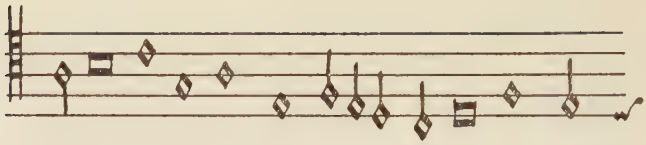


iam mun - di ſæ-ui-ti - a ma-lè te tri - -
ri - go - ris quip-pe bo-ni-tas lap-ſum pa-ti - -

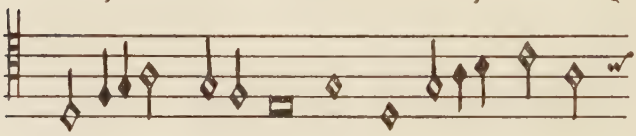
ſta - tur.
un - tur.


N [in] hoc vi-
Con - [con] clu - dit
Bel - [bel] la mo-
Sur - [ſur] ſum men-
tæ ſta - di - o di -uer- ſa con - di -
in tu - mu-lo mors mul-tos ex cu -
uent plu - ri-ma, mun-dus & dæ -mo -
tē e - ri-ge, tu - a fa-cta cor -
ti - o car-nis eſt hu- ma - næ:
mu-lo po-pu - li fre-quen - ter;
ni - a car-nem in- fe -ſtan - tes:
ri -ge, in hac vi - ta du - ra,
A - [a] -git hic in vi - -
Oc - [oc] -cul-tat in pul - -
vul - [vul]-nus ſuf-fert a - -
la - [la] - bi - li ac fla - -

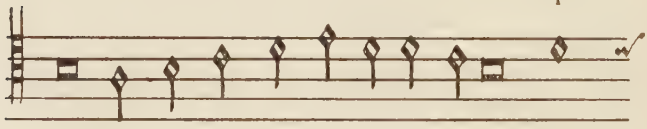
tijs,



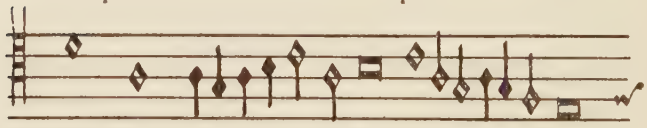
ti-js, il-le in di-ui - ti-js, & hic
ue-re di-ui-tem cum pau - pe-re, tunc in-
ni-ma ex e-if-dem ſau - ci-a: cla-mant
bi-li, de-bi-li ac fle - bi-li, ci-tò



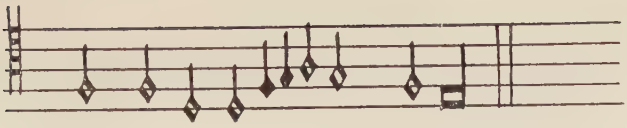
e-get pa-ne: mors vt po - nit me-
dif-fe - ren - ter. Fa-ctis vel ver-
hoc gu - ſtan - tes. Pa-ce fru - i ple-
tran-ſi - tu - ra. Sen-tit ad - huc pro-



tas, ſu-bit om-nis ſe-xus & æ-tas: Cum
bis, ho-mo ſim-plex, vn-de ſu-per-bis? Nam
na cu-pi-ens, de ſor-de re-fre-na car-
les quod com-mi-ſſe-re pa-ren-tes: Hinc

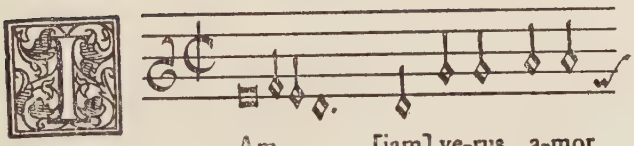


mors quem-q fe-rit, quis
ſi cre-di - - de-ris tu
nem, mor-ti - - fe-ris ne
tu - a fa - cta re-ge, nec

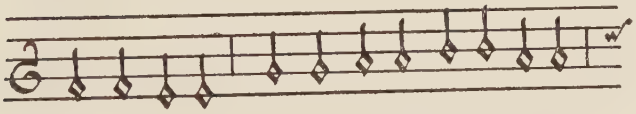


[quis] mo-dò tu-tus e-rit?
[tu] ci-tò pul-uis e-ris.
[ne] pa-re-at vi- ti-js.
[nec] ma-la cor-de te-ge.

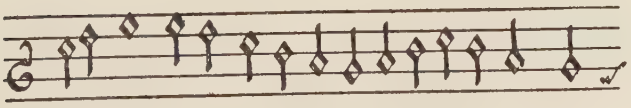
LXXIII



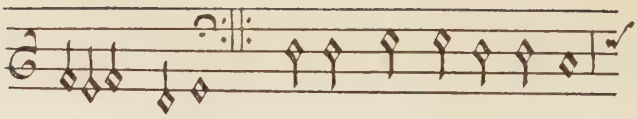
Am [iam] ve-rus a-mor
Iam [iam] le-gem do-lus



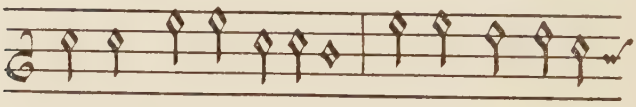
ex- pi-ra-uit, pax in ter-ris e-xul-a-uit,
im-pug-na-uit, to-tus mũ-dus ſe mu-ta-uit,



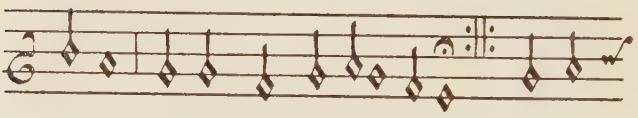
Pa-tri pro- - - les
no-ua lex ex-
imperat.



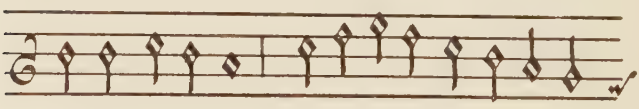
im - pe-rat. Fi-dem fraus in-car- ce-rat,
ſu - pe-rat. Om-nes mun-di ſe-mi-tas



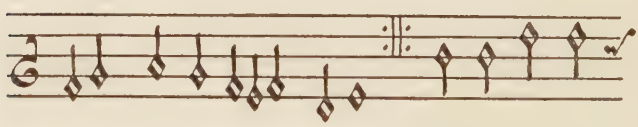
fa-mam lin-gua la-ce-rat, re-gem rex e-xu-
oc- cu - pa-uit no-ui-tas, va- ni - tas, i-ni-



pe-rat, ple-bem plebs vi-tu - pe-rat. Quis er-
qui-tas, guer- ra vel ho-ſti - li - tas. E - bri-

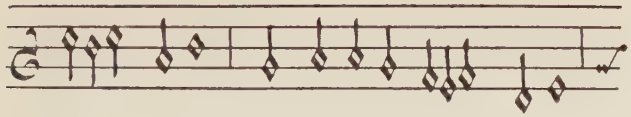


ro-res nu-me-rat quos
a mo-der- ni-tas res

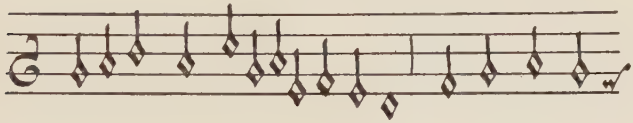


mun - dus ex-ag - ge-rat? Bel-la pla-cent
a - mat in-ſo - li-tas. Vul-gus ha- bet

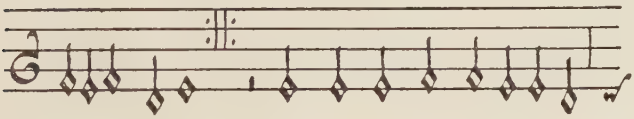
aulicis



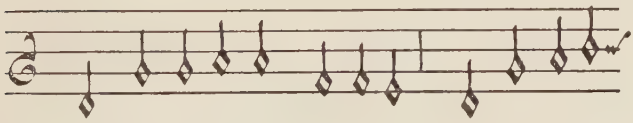
au - li-cis, pro- ter-ui-re ru - ſti-cis,
o - ne-ra, æ -gre fe-rens vul - ne-ra:



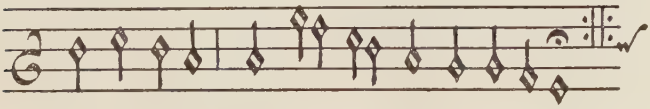
v-ſu-ra po - li - ti-cis, Si- mo -ni - a
quis ne-ſcit quot o - pe-ra ſe-quun-tur poſt



cle - ri-cis. Plus pla-cet iam fa-tu- i -tas
fu - ne-ra? Plus trun-ca-tus ha-bi-tus

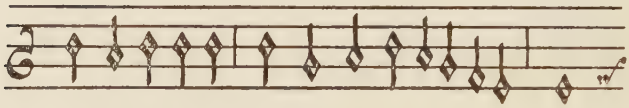


quàm per-ſo-na-rum Tri-ni-tas, plus De-ci- j
quàm do-na ſa-ncti Spi-ri-tus, plus i -do-lo-

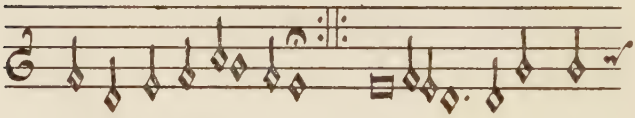


no - bi - li-tas quàm fi - des, ſpes, & ca-ri-tas.
rum ſer-ui-tus quàm pro pec - ca - tis ge-mi-tus.

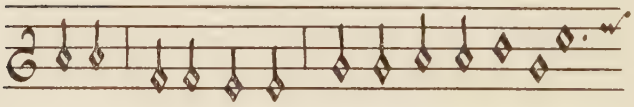
Plus pla-cet cri-nis tra-ctì-o quàm Pſal-mus
Iam am-ple-ctun-tur o-di-o cle-rus



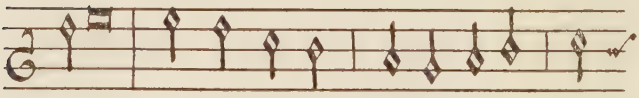
vel o-ra-ti-o, plus ve-ne-ris a-bu-ſi-o quàm
& Re-li-gi-o. Quis no-uit ab i-ni-ti-o tot



miſ-ſa vel de-uo-ti-o. Ma - ior
ri-uu-los à vi-ti-o? Pœ - na

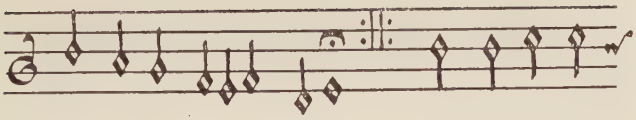


ce-dit & o-be-dit; mi-nor ſe-nem ar - - -
ia-cet, cul-pa pla-cet cle-ris, ſer-uis, do - - -

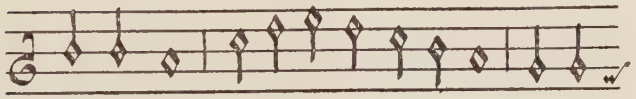


gu-it; ſchiſ-ma re-dit, re-tro-ce-dit lex
mi-nis: do-ctì de-gunt, ſtul-ti re-gunt, lu-

quæ



quæ pri-us pla - cu-it. Pom-pa pla-cet
cra dan-tur a - ſi-nis.

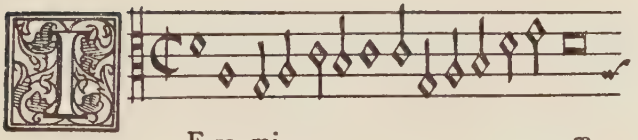


fœ-mi-nis, ta-lis ſta-tus ho-mi-nis eſt in

mun-di ter - mi-nis.

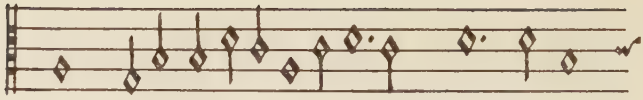
LXXIV

TENOR

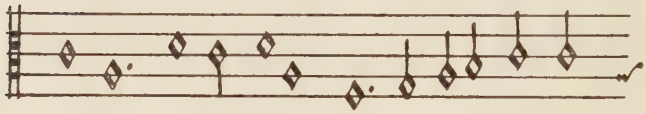


E-re-mi - - - - æ
Nam Ra-che - - - - lis
Fraus He-ro - - - - dis
Pœ-na ia - - - - cet,

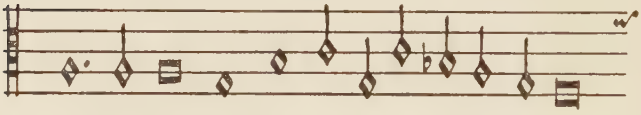
prophetiæ



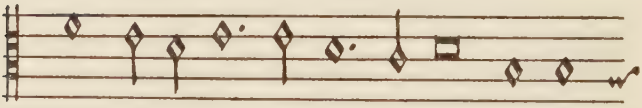
pro - phe - ti - - æ ſty - lus
gens cru - de - - lis na - tum
pra - uis mo - - dis to - ti
cul - pa pla - - cet, cle - ris,



no - vè pin - gi - tur, Hie - rar - chi - æ ma -
ſu - dat ſter - ne - re; ven - tis, ve - lis, frau -
ter - ræ im - pe - rat, ſi - dem fran - gat, ca -
ſer - uis, do - mi - nis: Iu - ſti de - gunt, ſtul -

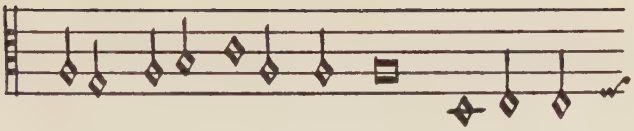


tris pi - æ vox in Ra - ma gig - ni - tur:
dis te - lis quoſ - q̃ vult pe - ri - me - re.
ptus plã - gat, no - ua lex ex - u - pe - rat.
ti re - gunt cũ - ctis mun - di ter - mi - nis.

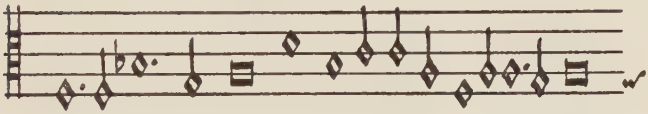


U - lu - la - tus & plo - ra - tus præ mœ -
Nunc rap - to - rum ex - a - cto - rum qui pla -
Ma - ior ce - dit & o - be - dit, mi - nor
Con - cul - ca - tur, e - ner - ua - tur cle - rus

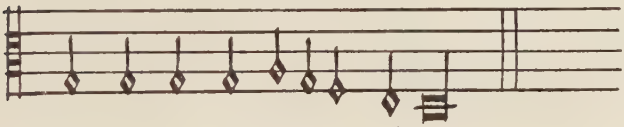
rore



ro - re fi - li - æ. Nam af -
cent in cu - ri - a, Do - mi -
ſe - nem ar - gu - it, Schi - ſma
& re - li - gi - o. Quiſ - nam

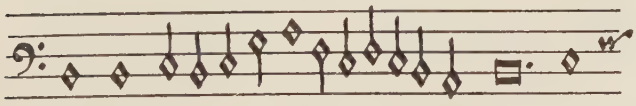


fa - - tus nec ſo - - la-tus
no - - rum op-preſ - - ſo-rum
re - - dit, re-tro - - ce-dit
ſci - - uit, vel au - - di-uit



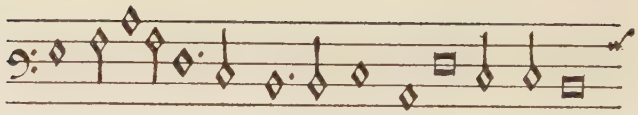
hanc vir eſt cle-men - ti-æ.
tol-lunt res cum fu - ri-a.
lex, quæ pri-us pla - cu-it.
tot ri-uos à vi - ti-o?

BASSVS



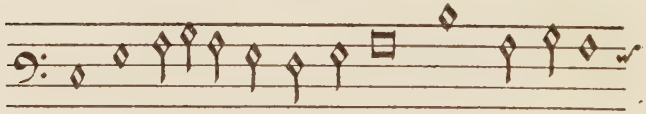
Ie-re-mi - - - æ Pro-
Nam Ra-che - - - lis gens
Fraus He-ro - - - dis pra-
Pœ-na ia - - - cet cul-

phetiæ

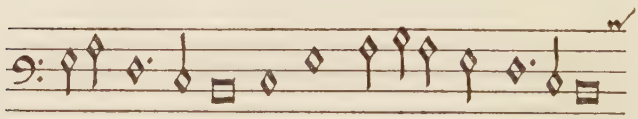


phe- ti - - æ ſty- lus no- vè pin- gi- tur,
cru- de - - lis na- tum ſu- dat ſter- ne- re:
uis mo - - dis to- ti ter- ræ im- pe- rat,
pa pla - - cet cle- ris, ſer- uis, do- mi- nis,

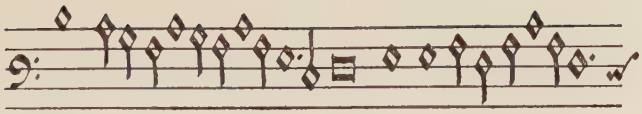
Hie - rar - chi - æ ma - tris pi - æ
ven - tis, ve - lis, frau - dis te - lis
fi - dem fran - git, cap - tus plan - git,
Iu - ſti de - gunt, ſtul - ti re - gunt



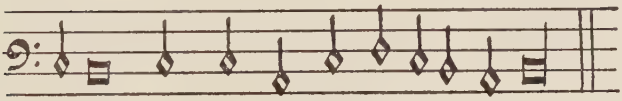
vox in Ra - ma gig- ni- tur: U - lu- la- tus
quoſ- q̃ vult pe- ri- me- re. Nunc rap- to- rū,
no- ua lex ex- u- pe- rat, Ma - ior ce- dit
cunc- tis mun - di ter- mi- nis, Con - cul- ca- tur,



& plo- ra- tus præ mœ- ro - re fi- li- æ,
ex - ac- to- rum qui pla- cent - in cu- ri- a,
& o - be- dît, mi- nor ſe - nem ar- gu- it,
e - ner- va- tur cle- rus & re - li- gi- o:



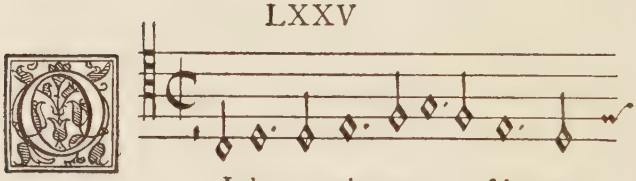
Nam af -fa - - tus nec ſo - - -
Do - mi -no - - rum op-preſ - - -
Schi-ſma re - - dit, re-tro - - -
quiſ -nam ſci - - uit vel au - - -

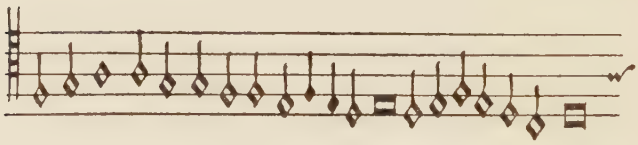


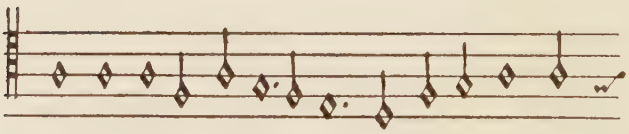
la- tus Hanc vir eſt cle -men - ti - æ.
ſo-rum tol -lunt res cum fu - ri - a.
ce- dit lex, quæ pri - us pla - cu - it.
di- uit tot ri -uos à vi - ti - o?

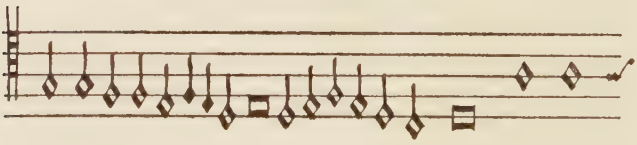
DE VITA SCHOLASTICA

LXXV

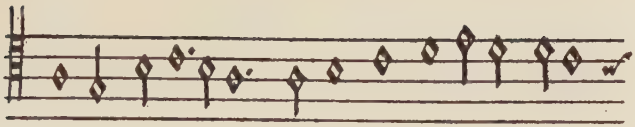




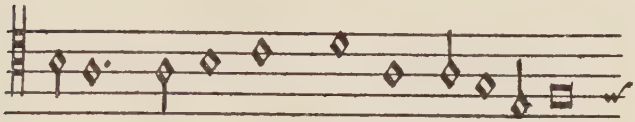




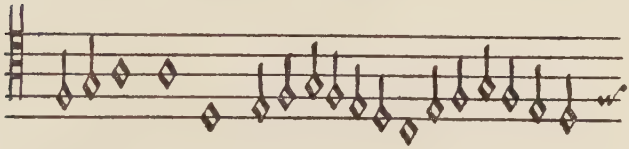
nola



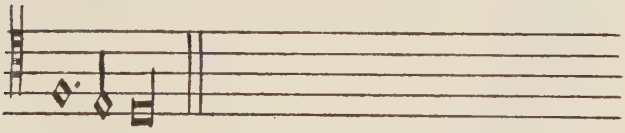
no-la vir-tu - tis, tu-tis clan-ge - ſcit mo -



ri-bus: qui ſper-nunt, cer-nunt luc - tum;



fruc-tum per-dunt cum



flo - ri - bus.

L inquunt Scholas Scholares, iam ſpreta diſciplina,
Doctis apparent pares, parua docti doctrina,
Artes, partes poſtponunt, præponunt aulizare:
Qui ſcit parum quid ſcribere, ære ſe vult ditare.

A poſtata infeſtus, vt ſuos plus moleſtat,
Aulæ ſcriptor moleſtus ſic & clerum infeſtat,
At cura prælatura aulizantes exaltat;
Prouectos, vita rectos, hos honor iam perſaltat.

V irgam vidit Propheta præfatus vigilantem,
In Scholis quæ eſt ſpreta per mentem arrogantem;
Curas duras deſpiciunt, ſciunt vix la, ſol, fa, re,
Statim gradum ſic ſitiunt, fiunt aſtantes aræ.

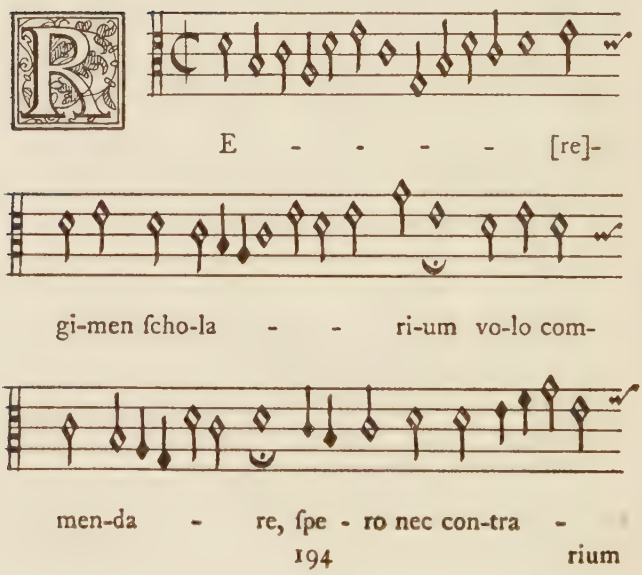
V itæ via vitatur, dùm clero deuiatur;
Pro libris trupha datur, taxillis diſputatur.
Tales quales hi regunt; degunt arte ſolertes.
Heu lex! quàm grex inſignis dignis præfert inertes!

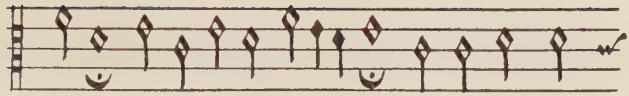
S ors Dei extat clerus, ex Scholis procreatus,
Vt ſit votis ſyncerus, orat pro vulgo gratus:
O Chriſte, pie Domine, eſto clero ſolamen,
Vt hi, qui tibi militant, vitent dirum examen.

ACROSTICON, *OLAVVS.*

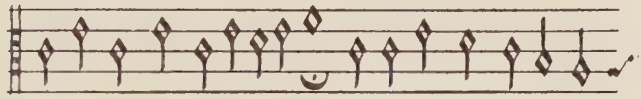
LXXVI

PRIMA VOX

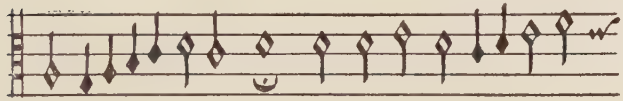




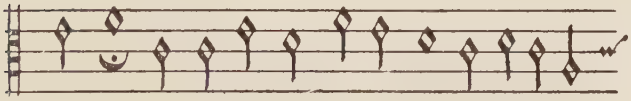
ri-um mi-hi ob-ui - a - re, mo-dò nam ſcho-



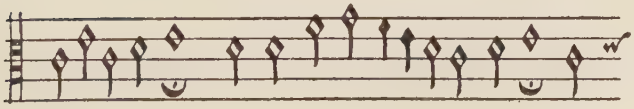
la-res non ſunt pa - res, ex o - lim pro-uec - tis



ſub-iec - - tis. Eſt & in me-mo -

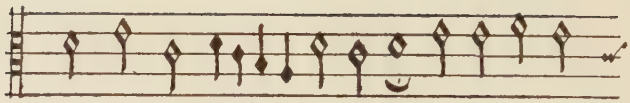


ri - a, tan-quã in mar-mo-re - a ta-bu-la de-

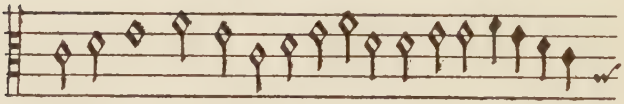


pic - ta. In-ter mil-le mi - li - a non

tàm



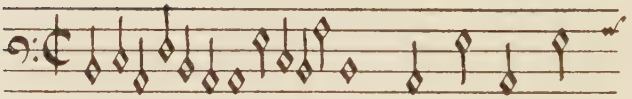
tàm pul-chra fi - - li - a, vt me-a præ-



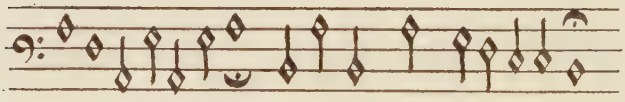
dic - ta, tan-to non - - - -

ag-mi-ne vic-ta.

ALTERA VOX

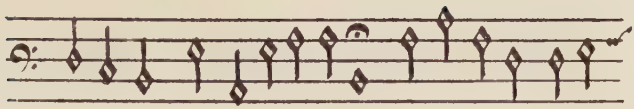


RE - - - - [re]-gi-men Scho-

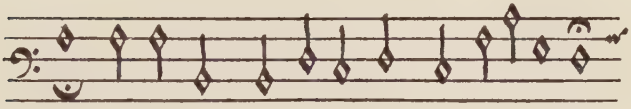


la - - ri-um vo-lo com-men-da - re,

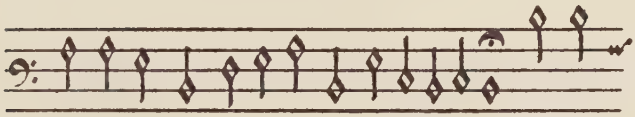
ſpero



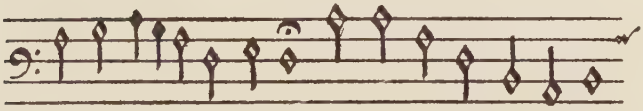
ſpe-ro nec con-tra - ri-um mi-hi ob-ui - a -



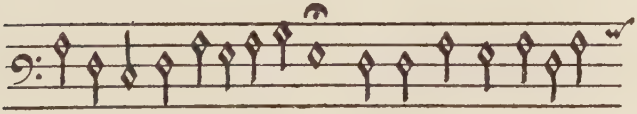
re; mo-dò nam Scho-la-res non ſunt pa - res



ex o-lim pro-uec - tis ſub-iec - tis. Eſt &

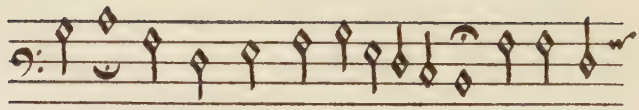


in me-mo - ri - a, tan-quã in mar-mo-re - a

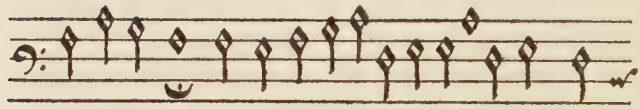


ta-bu-la de-pic - ta. In-ter mil-le mi -

lia,



li - a, non tàm pul-chra fi - li - a, vt me - a



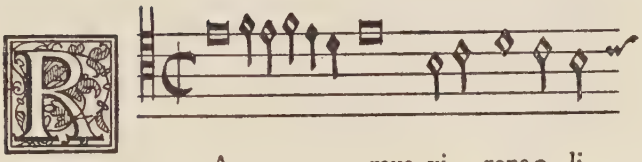
præ-dic - ta, tan-to non - - - ag-

mi - ne vic - ta.

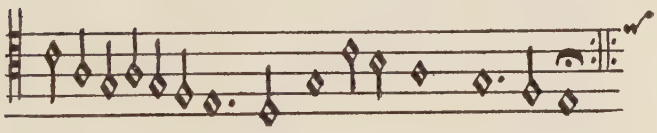
HISTORICA

Cantio

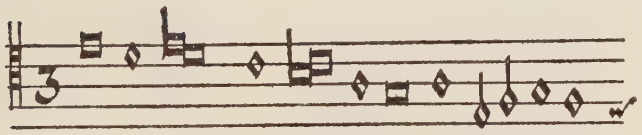
LXXVII



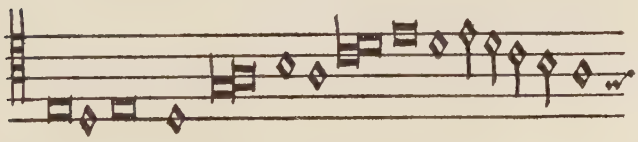
A - - mus vi - rens o - li-
Bi - - num ge - nus a - ni-



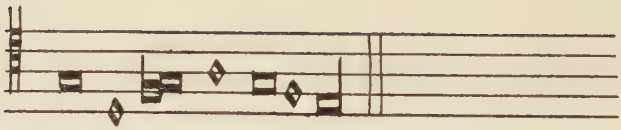
ua - - rum per co-lum - bam pan-di-tur;
ma - - rum ar - ca No-ë clau-di-tur.



Er-go, plebs Fin-no - ni-ca, gau-de de hoc



do - no, quòd fac - ta es Ca - tho-li-ca



A pex montis abſcondatur, aquæ vis dùm tollitur,
Nubis ſordes expurgatur, ſignum rei ponitur.
Ergo, plebs &c.

G rande mirùm, pietatis arca dùm ſaluatur,
At tunc cunctis animatis ira Dei datur.
Ergo, plebs &c.

V elut noſtro demonſtratur doctore Finlandiæ,
Fides Chriſti dùm fundatur, linquenti terrā Angliæ.
Ergo, plebs &c.

V pſalenſem præſulatum Regno rexit Sueciæ,
Per Ericum ſublimatū, præ cultu fiduciæ.
Ergo, plebs &c.

A rdor ſtrinxit caritatis corda Patronorum,
Via ducti veritatis, ſorte ſupernorum.
Ergo, plebs &c.

L æti petunt Finnonum terram peruenire,
Cultum pellunt Dæmonum, palmam reperiêre.
Ergo, plebs &c.

D octor miræ ſanctitatis, ponens ſe periculis,
Formam veræ pietatis turbis dans incredulis.
Ergo, plebs &c.

V erſus partes Rex Ericus tendens domicilij,
Sanctus præſul hic Henricus comes fit exilij.
Ergo, plebs &c.

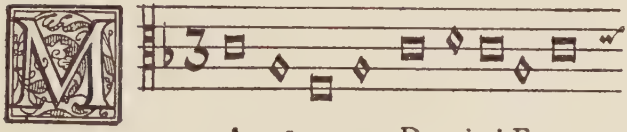
S ubit pœnas patienter palmam per martyrij,
Adeſt lictor vehementer potū dans exitij.
Ergo, plebs &c.

Chriſtus nobis Patrē oret, pacem ſeruans patriæ,
Laudis turba quem decoret, firma fide variè.
Ergo, plebs &c.

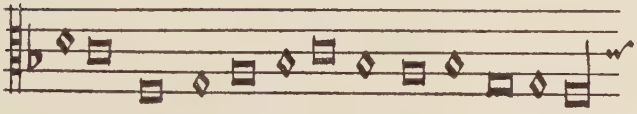
ACROSTICON, *RAGVVALDVS*

DE NATIVITATE

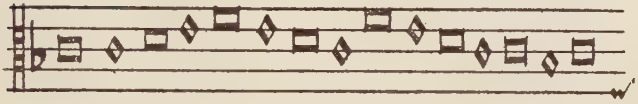
LXXVIII



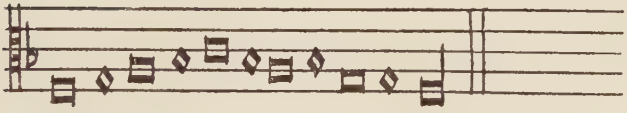
Ag-nū no-men Do-mi-ni E-ma-



nu-el, quod an-nun-ci-a-tum eſt per Ga-bri-el.



Ho-di-e ap-pa-ru-it, ap-pa-ru-it in Iſ-ra-el,



ex Ma-ri-a vir-gi-ne eſt na-tus Rex.

FINIS

EXPLANATORY NOTES

Explanatory Notes

I. Angelvs emittitvr. ¶ The Text: of uncertain date and origin. Firſt appearance, ſo far as is at preſent known, in Piæ Cantiones (1582). Reprinted by Klemming (1886), II, p. 12, and thence copied by Dreves, vol. XLV*b*, No. 170, p. 136, of his 'Analecta Hymnica.' ¶ The Tune: in the Dorian and Hypo-Dorian modes. Set to the Swediſh words, *Gudh vthſende Engel ſin*, it reappears in Rhezelius' 'Någre Pſalme' (1619), p. 35. In 1853, in free imitation of Petri's words, Neale publiſhed his *Gabriel's meſſage does away*. See 'Carols for Chriſtmas-tide,' No. iii, and 'The Cowley Carol Book' (1902), No. 8.

II. In hoc anni circvlo, with its refrain Verbvm caro factvm est. ¶ The earlieſt known form is given by E. Du Méril in his 'Poéſies inédites du Moyen Age' (1854), p. 337. It occurs in a MS. in handwriting of the twelfth century, in the Bibl. Nat., Paris (Lat. 1139, f. 48), partly in the Latin tongue and partly in Provençal. Over and above the information given by Julian in his 'Dict. of Hymnology' (1907), p. 1216 (ii) under *Verbum caro factum eſt*, *q.v.*, it may be added that Dreves diſcovered it in a MS. of the thirteenth century, the 'Antiphonarium Bobbienſe' (Cod. Taurinen. f i 14); see 'Anal. Hymnica,' XX, p. 22. ¶ In the preface to Neale and Helmore's 'Carols for Chriſtmas-tide' (1853), it is ſtated to be 'one of the moſt popular of Chriſtmas carols, and is found with greater variations than almoſt any other. There is ſcarcely an European language which has not had an ancient tranſlation.' In Germany it appears in the vernacular as *Czu dieſem newen jare tzart*, as *In des jares zirclikait*, or as *Mit dieſem nuwen jare*. ¶ For an Engliſh tranſlation, ſee Neale's 'Medieval Hymns' (1851), p. 74; and for words

in free imitation of the Latin, ſee 'Carols for Chriſtmastide' (1853), No. viii. In both caſes Neale's carols begin alike *In the ending of the year.* ¶ The Melody is in the Dorian mode. For an earlier form of the PIÆ CANTIONES tune, taken from the Huſſite 'Kantional von Jiſtebnicz,' *circa* 1420, and there arranged for two voices, ſee 'Anal. Hymnica,' XXIII, Anhang, p. 198. This Jiſtebnicz form of the air, in four-part harmony, is to be found as No. 13 in 'The Cowley Carol Book.' ¶ When 'Carols for Chriſtmas and Eaſter-tide' firſt appeared in 1853-4, the rule as to the interpretation of the 'ligature' was not ſo clearly underſtood as now. Conſequently, not only in the caſe of *In hoc anni circulo,* but in many other inſtances alſo, the tunes of PIÆ CANTIONES have been, unintentionally, but nevertheleſs incorrectly tranſcribed in Neale and Helmore's otherwiſe admirable work.

III. RESONET IN LAVDIBVS. ¶ Of the fourteenth century. Often followed by MAGNVM NOMEN DOMINI, ſee *Cantio* No. LXXVIII, though the latter may be regarded as complete in itſelf. Wicel's 'Pſalter Eccleſiaſticus' (1550) refers to this Carol (in the vernacular *Zion ſampt den gleubigen*) as one of the chief 'Jubelgeſänge der heiligen Weihnachten, wie ſie unſern Chriſtlichen Vorfaren frölich geſungen.' The liſt includes *Der tag der iſt ſo freudenreich* (*Dies eſt leticie*); *Ein kindelein ſo löbelich; Es iſt das kind zu Bethlehem* (*Puer natus in Bethlehem*); and *In dulci iubilo.* ¶ According to 'Anal. Hymnica,' XX, p. 23, the oldeſt known form of *Reſonet cum laudibus* is contained in the 'Moſburg Gradual' of the year 1360 (Cod. Univ. Monacen. 157). Wackernagel, II, No. 605, quotes the old German carol, *Joſeph, liber neve myn,* from a Leipzig MS., No. 1305, of the end of the fourteenth or beginning of the fifteenth century, which was ſung to this melody alternately with *Sunt impleta* and *Magnum nomen Domini.* Hoffmann von Fallerſleben quotes it from another MS. at München of 1422. It occurs in ſeveral other fifteenth century MSS., and in ſixteenth and ſeventeenth century printed books, Catholick and Lutheran, ſuch as Spangenberg (1544), Babſt (1545), Leiſentrit (1567), and in 'Schöne alte Chatoliſche Geſang und Ruff,' Tegernſee (1577); for a liſt of which ſee Meiſter, I, Nos. 27 and 28,

and Bäumker, I, pp. 301-6. In more modern works it is to be found in Daniel, I, p. 327, and IV, p. 252. See alſo Wackernagel, I, Nos. 348-354, Kehrein, I, Nos. 94, 96, 125, and 126; beſides the collections enumerated in Chevalier's 'Repertorium Hymnologicum,' vol. II, p. 467. Other information may be gleaned from Julian (1907), p. 1668 (i), under the heading *Magnum nomen Domini*, but eſpecially from Franz Magnus Böhme's 'Altdeutſches Liederbuch' (1877), No. 521 *a* and *b*. ¶ *Joſeph liber neve myn, hilf mir wygen myn kindelin*, with the anſwer, *Gerne libe mume myn ich helf dir wygen din kindelin*, is known as Maria's 'Wiegenlied,' or 'Cradle Song,' for various readings of which, and for rubrics concerning its manner of ſinging, the ſtudent is referred to Wackernagel, II, Nos. 605-610. ¶ Numerous tranſlations or parodies of *Reſonet cum laudibus* and *Magnum nomen Domini* are to be found in German ſacred ſong-books, ſuch as *Singen wir mit frölichkeit; Zion ſampt den gleubigen; Wir loben all' das Kindelein; En natus eſt Emanuel; Uns iſt ein Kindlein heut' geborn; Es muſz erklingen überall; Singt ihr lieben Chriſten all; Groſz und Herr iſt Gottes Nam; Do Gabriel der Engel klar*—all teſtifying to the immenſe popularity of this fourteenth century melody. ¶ Neale's well-known carol, *Chriſt was born on Chriſtmas Day* is not a cloſe tranſlation, but rather a free imitation of *Reſonet in laudibus*. See 'Carols for Chriſtmas-tide' (1853), No. iv; and 'The Cowley Carol Book' (1902), No. 4. ¶ The Tune, at firſt probably Mixo-Lydian, came to be treated, in proceſs of time, as a Lydian, and laſtly as an Ionian mode melody. In ſlightly varying form, it may be found in moſt of the ſixteenth and ſeventeenth century *Geſangbücher*; and in later books it occurs in Zahn, Nos. 20 and 8573, as well as in Layriz, Meiſter (Bäumker), and Böhme. ¶ Bäumker, II, p. 283, remarks on the ſimilarity between the fourteenth century tune of *Reſonet cum laudibus* and Philipp Nicolai's much admired *Wie ſchön leuchtet der Morgenſtern* (1599). ¶ The Melody has been often harmonized (for four, five, ſix, ſeven, or eight voices), amongſt others, by the following muſicians:

(i) Joh. Walther (1544), No. xlvii; (1551), No. li, à 5. See Winterfeld, I, Tonſätze, No. ii; and Michael Prætorius, 'Mus. Sion.,' V (1607), No. lxxxvii, to the words *Joſeph lieber Joſeph mein*.

(ii) Leonhart Schröter (*circa* 1580), for four and eight voices. See Winterfeld, I, p. 342.

(iii) Samuel Mareſchall, or Lucas Oſiander,[1] as No. 3 in the latter's 'Funfttzig Geiſtliche Lieder und Pſalmen' (1586); *teſte* Winterfeld, I, p. 471.

(iv) Seth Calviſius (1556-1615) in E. Bodenſchatz' 'Florilegium Portenſe' (1618), No. lxxxix, a ſix-part ſetting.

(v) Joh. Andreas Herbſt (1588-1666); *ibid.* p. 25.

(vi) Michael Prætorius' 'Muſæ Sion.,' V (1607), as *Joſeph, lieber Joſeph mein*, No. lxxxvii, à 5 (already mentioned); and again in the ſame vol., as No. xc, ſet to the words *Magnum nomen Domini* [*mit vier Tenoriſten*]; and again, as No. xci, as *Reſonet in laudibus*, and *Singt ir lieben Chriſten all*, à 5.

'Muſæ Sion.,' VI (1609), as Nos. xlvi, xlvii, xlviii, and liv, to the words *Magnum nomen Domini; En natus eſt Emanuel*, and *Uns iſt ein Kindlein heut' geborn*, à 4.

(vij) Hieronymus Prætorius (1560-1629). A ſetting for eight voices occurs after his *Magnificat* of the Fifth Tone (1622). Reprinted in Breitkopf and Haertel's 'Denkmaeler,' Band XXIII, p. 139.

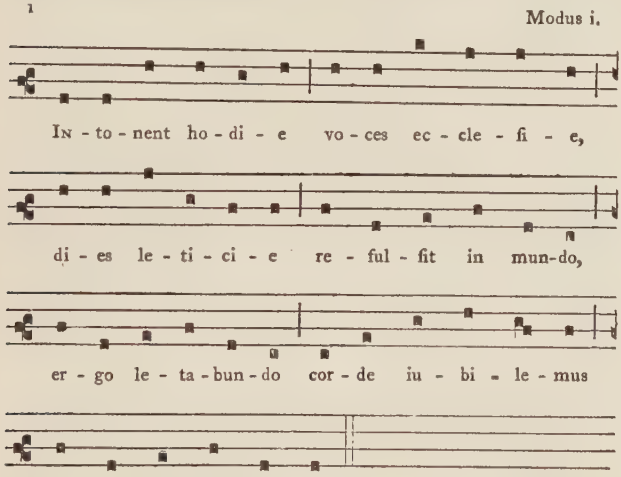
IV. Psallat scholarvm concio. ¶ Peculiar to Piæ Cantiones. Text reprinted by Klemming, II, p. 45, and thence embodied in 'Anal. Hymnica,' XLV*b*, No. 165, p. 134. ¶ In 1853, Neale publiſhed his Carol for Chriſtmas Eve, *Toll! toll! becauſe there ends to-night.* ¶ For two four-part ſettings of the tune, ſee 'Songs of Syon' (1910), No. 19; where, to make the Engliſh words to tally exactly with the Latin, and to agree with the Piæ Cantiones tune, the pardonable liberty has been taken of inſerting one extra trochee in the laſt line of every ſtanza. ¶ The Melody, in

[1] Although Matthæus Le Maiſtre (1566) and David Wolkenſtein (1583) ſometimes ſet the Plainſong in the higheſt part, Lucas Oſiander (1534-1604) was the firſt to entruſt the chief melody ſyſtematically to the upper voice. Hitherto it had been given to the tenor. See Winterfeld, I, p. 30, on early three, four, and five-part ſettings of the ſixteenth and ſeventeenth century; Zahn, VI, No. 260, p. 73; and R. Eitner's 'Quellen-lexikon,' IX, p. 75.

Piæ Cantiones, is written in the Dorian mode, tranſpoſed; but in the fifth line it ſoars a minor third beyond the limits of that ſcale.

V. Personent hodie. ¶ The Text is reprinted in Klemming, II, p. 40, and thence it was drafted into 'Anal. Hymnica,' XLV*b*, No. 167, p. 135. Apparently the parody of an older *Cantio* of four ſtanzas, in honour of St. Nicolas, the words and tunes of which are printed below, beginning *Intonent hodie voces eccleſiæ*.[1] ¶ In Rhezelius' 'Någre Pſalmer' (1619), p. 51, tranſlated into Swediſh, it appears as *Gladheligh ſiunge wij*, ſet to our Piæ Cantiones melody. ¶ In 1854, in his 'Carols for

1



2. Sanctus hic inclitus | domino ſubditus | in cunis poſitus | vbera vitabat | corpus macerabat | et ter in ſabbato | puer ieiunabat.

3. Parenti miſero | ſubmerſo puero | mari peſtifero | dedit quod petiuit | preces exaudiuit | ſubmerſum puerum | patris cuſtodiuit.

4. Tribus virginibus | victu carentibus | . . . | reddidit honorem | ſubtraxit errorem | reddens virginibus | virgineum florem.

The Words of the above are taken from 'Anal. Hymnica,' XXI, No. 128, p. 86. The Tune from XX (of the ſame work), No. xxii, Anhang, p. 255. The Words and Tune alike are copied by Dreves from the 'Moſburg Gradual' (Cod. Univ. Monacen. 157) of the year 1360.

Eaſter-tide,' No. xxi, Neale publiſhed his *Let the ſong be begun*, like ſo many of his verſes, compoſed eſpecially for ſome one or other of theſe Piæ Cantiones airs. See alſo 'The Cowley Carol Book' (1902), No. 56. ℂ The Melody is in the Dorian mode, and is remarkable for its ſpirited rhythm. Through an error on the part of one of Auguſtin Ferber's compoſitors, at the beginning of the muſic on page 7 of this volume, there is a ſyllable wanting. *Vir* ſhould be repeated thrice, not twice, on the note A. This omiſſion was already ſuſpected, but is now confirmed by Dreve's *Intonent hodie*, the muſic of which, in the ſixth line of the third ſtanza, requires it to be ſung thus, 'Submerſúm, ſum, ſum, | ſubmerſúm, ſum, *ſum* | ſubmerſúm puerum | patris cuſtodiuit.' See 'Anal. Hymnica,' XXI, No. 128, p. 86.

VI. In dvlci ivbilo. ℂ 'Uff den heyligen Chriſtag.' 'Ein alt Weyhnacht Lied.' A 'Macaronic,' *i.e.* 'Hybrid,' or 'Miſchlied';[1] in this caſe partly in Latin, partly in Swediſh. For many German verſions of this deſervedly favourite Chriſtmas Carol, ſee Kehrein's 'Katholiſche Kirchenlieder' (1859), I, No. 108; Wackernagel, II, Nos. 640-647; and F. M. Böhme's 'Alt deutſches Liederbuch,' No. 528, *a* and *b*. The oldeſt form of the German words is quoted by Wackernagel and Böhme from Codex No. 1305 in the Univerſity Libr. at Leipzig, a MS. of the end of the fourteenth or beginning of the fifteenth century:

1. In dulci iubilo
ſinget und ſit vro.
Aller unſer wonne
layt in preſepio,
Sy leuchtet vor dy ſonne
matris in gremio
qui alpha eſt & o.

2. O Jheſu paruule
noch dir iſt mir ſo we:
troſte mir myn gemute
O puer optime,
durch aller iuncfrawen gute
princeps glorie,
trahe me poſt te.

3. Ubi ſunt gaudia?
nyndert me wen da,
do dy vogelin ſingen
noua cantica,
und do dy ſchelchen klingen
in regis curia
Eya qualia.

4. Mater et filia
iſt iuncfraw Maria
Wir woren gar vertorben
per noſtra crimina
Nu het ſy uns erworben
celorum gaudia
O quanta gracia.

[1] Said by Hoffmann von Fallerſleben in Meiſter, I, No. 24, p. 179, to be the oldeſt example of a ſacred 'mixed' ſong. The Council of Baſel

Another MS. of the fifteenth century at Breſlau varies the fourth ſtanza thus:

Mater et filia
O iungfrau Maria:
hetteſt du uns nicht erworben
Celorum gaudia
So wär wir all verdorben
per noſtra crimina
quanta gratia.

Kehrein reads . . . 'wir weren gar verloren | per noſtra crimina | So haſtu uns erworben | celorum gaudia | Maria hilff uns da!'

Luther altered this ſtanza, firſt in Babſt's Geſangbuch (1545), I, No. 56, into 'O patris charitas | O nati lenitas | wir weren all verloren | per noſtra crimina | ſo hat er uns erworben | celorum gaudia | Eya, wer wir da!'

¶ The number of Catholick, Lutheran and Bohemian hymnbooks in which *In dulci iubilo* occurs, in one of its older forms, or ſet to the more modern words, *In einem ſuſzen Ton*, *Lob Gott, du Chriſtenheit*, and *Mit einem ſuſſen Schall*, is too great to be counted. ¶ For a long time the compoſition of *In dulci iubilo*, as well as of *Puer natus in Bethlehem*, was attributed to Peter Faulfiſch, a native of Dreſden, living at Prag, a friend of Johann Hus, *circa* 1412. But it is certainly of earlier date. Any doubts as to its authorſhip ſeem to be removed by a paſſage from Melchior Diepenbrock's 'Heinrich Suſo's' [genannt Amandus] 'Leben und Schriften' (Regenſburg, 1829), quoted by Meiſter, I, No. 24, p. 179. It may be ſafely conſidered the work of Heinrich Suſo, the myſtic, the friend of Ioh. Tauler, of the family of the Counts of Mons, a Dominican Monk, who was born *c.* 1280, and died in 1365. A paſſage occurring in a MS. of the fourteenth century, quoted by Diepenbrock, p. 19, quite decides the matter. The writer recounts 'Wie eines Tages zu Suſo himmliſche Jünglinge kamen, ihm in ſeinen Leiden eine Freude zu machen; ſie zogen den Diener[1] bei den Hand an den Tanz, und der eine Jüngling fing an ein frohlickes Geſänglein von dem Kindlein Jeſus, das ſpricht

(1431) forbad the uſe in Church of hybrid Cantiones ſuch as 'Ein verbum bonum et ſuäve' (ſee Neale's preface to 'Sequentiæ ex Miſſalibus').

[1] *I.e.* the ſervant, *i.e.* himſelf.

alſo: IN DVLCI IVBILO,' &c. Like St. Dunſtan and his Miſſa *Rex ſplendens*, we may well believe, that Beatus Suſo learnt his *In dulci iubilo* not of man, but of an angel from heaven. ¶ There is a ſtriking ſimilarity between ſtanza iv of *In dulci iubilo*, and the following beautiful extract from Suſo's writings (ſee Diepenbrock, p. 233), concerning this *Mater et filia*: 'Ach ſüſze Königin, wie billig mag ſich dein frohlicker Name [Geſchlecht] freuen; denn verflucht war die erſte Eva, daſz ſie der Frucht je entbiſz; geſegnet ſey die andra Eva, das ſie uns die ſüſze himmliſche Frucht je gebracht! Niemand klage mehr das Paradies; *wir haben ein Paradies verloren, und haben zween Paradieſe gewonnen.* Oder iſt ſie nicht ein Paradies, in der da wuchs die Frucht des lebenden Baumes, in der alle Wolluſt und Freude mit einander beſchloſſen war?'

¶ For this melody, in 1853 Neale wrote his *Good Chriſtian men, rejoice*; ſee 'Carols for Chriſtmas-tide,' No. vi. Like that of *Reſonet in laudibus*, the melody, now treated frankly as Ionian, was probably originally in the Mixo-Lydian Mode. For varying forms of the tune ſee Meiſter, I, No. 24; Böhme, No. 528 *a* and *b*; and Zahn, 4947, beſides any of the following collections of muſic where *In dulci iubilo* has been harmonized, for voice or organ, by ſome of the maſter muſicians of every ſucceeding age and generation.

(i) Georg Rhau's (1488-1548) 'Newe Deudſche Geiſtliche Geſenge' (Wittemberg), 1544: ſee Breitkopf and Haertel's 'Denkmaeler' (1908), Bd. XXXIV, No. ix, p. 6; à 4, Anon. ſetting; melody in Tenor.

(ii) Joh. Eccard (1533-1611): 'Fünfſtimmige Tonſatze' (1597), No. cxx.

(iii) Lucas Oſiander (1534-1604), No. 6: à 4 (1586); (?) Samuel Mareſchall (1554-1640).

(iv) Leonard Schröter, *circa* 1572: for 2 Quires.

(v) Seth Calviſius' 'Harmonia Cantionum Eccleſiaſticarum' (1556-1615), No. x (1598), à 4.

(vi) Barth. Geſius' 'Geiſtliche deutſche Lieder' (1601); p. 16, à 4.

(vii) Joachim Decker (†1611); No. xli, p. 202 of Gab. Huſduvius' 'Melodeyen GB.' 1604; à 4.

(viii) Gothardus Erythræus (1608), No. xxix; à 4.

(ix) Melchior Vulpius (1560-1616), No. xv (1609).

(x) Michael Prætorius (1572-1621), 'Muſæ Sioniæ' (1607, Jehnæ), Ander Theil, No. v, for Double Quire. 'Muſæ Sioniæ' (1607), V, No. lxxx, à 2; No. lxxxi, à 3; No. lxxxii, à 4; No. lxxxiii, à 4. 'Muſæ Sioniæ' (1609), VI, Nos. xxviii and xxix; No. xxxi (Schw. Fran.); No. xxxii (Marck.); No. xxxiii (Preuſſ. Seeſt.), all à 4. 'Polyhymnia Panegyrica' (Wolfenbüttel, 1618-9), No. xxxiv, for ſeveral Quires 'cum tubis,' etc. For a 5 part ſetting (1597) from 'Mus. Sion.,' VI, No. clxi, ſee Winterfeld, I, M.-B., No. 120, p. 116.

(xi) Hieronymus Prætorius (1560-1629) in his Magnificat of the 5th Tone, Hamburg (1622), ſee Breitkopf's 'Denkmaeler,' XXIII, p. 143; à 8.

(xii) Heinrich Grimm (†1637) in Joh. Dillinger's 'Newes Geiſt. Muſikaliſch Luſtgärtlein' (1626), No. xviii, à 3.

(xiii) Joh. Hermann Schein (1586-1630), 'Cantional' (1627), No. xii, à 4.

(xiv) Samuel Scheidt (1587-1654), in his 'Achtſtimmige Geiſt. Geſänge,' No. xv. [Winterfeld, II, p. 612.]

(xv) Joh. Crüger (1598-1662), No. 98 (1656), 'Praxis pietatis melica,' No. iii. Melody and fig. baſs harmonized by Jacob Hintze (1622-1702): No. xlv in his 'Geiſtliche Kirchen Lieder.'

(xvi) Dietrich Buxtehude (1637-1707). Breitkopf, Bd. II, Part 2, No. 16. 'Orgel Compoſitionen.' See alſo Two-choral-preludes, ed. J. E. Weſt (Organ). Novello, 1904.

(xvii) Gottfried Vopelius (1645-1715); 'Neu Leipziger Geſangbuch' (1682), p. 39.

(xviii) Friedr. Wilh. Zachau (1663-1712). Breitkopf, 'Denkmaeler,' Bde. XXI, XXII, p. 353, No. 30. Organ Fugue in G.

(xix) Joh. Gottfried Walther (1684-1748). Breitkopf, Bde. XXVI-XXVII (ſet as a Choralvorſpiel à Clav. et ped.), No. 52, p. 126.

(xx) It is ſaid to have appeared in Scotland, in the 'Gude and Godly Ballates' (1568).

(xxi) 'Lyra Davidica' (1708), p. 7, treble and baſs.

(xxii) Joh. Seb. Bach (1685-1750). For Vocal Harmonies ſee No. 143 of Bach's '371 Vierſtimmige Choral

Geſänge' (Breitkopf and Haertel), ſet to Latin and Engliſh words (i) 'The Cowley Carol Book' (1902), No. 12A, and (ii) in 'The Oxford Hymnal' (1909), No. 64. ¶ *In dulci iubilo* is to be found frequently in Bach's Organ Works: Band VII (Breitkopf), No. 29 (Canon in the 8ve.); 'Orgel büchlein,' p. 12; Bach's 'Werke für Orgel,' No. 106; Band VIII (Breitkopf), No. 106, p. 109; 'Bach Geſellſchaft,' Band IV, Orgelwerke, p. 74, and again at p. 158; Choral Vorſpiel, Org. 978, 1166, 25; and p. 12; 40, p. 74; Choral (variante) Org. 1217, No. 40, p. 158; 'Bach Geſellſchaft' (1889), No. 115.

(xxiii) R. L. de Pearſall (1795-1856). See Novello's 'Part Song Book,' Second Series, and No. 16 in 'Kath. GB.' St. Gallen (1863).

(xxiv) Layriz (1855), No. 238.

(xxv) Hauſchoralbuch (1887), No. 20. (M. Prætorius, 1607).

VII. ECCE NOVVM GAVDIVM. ¶ Reprinted by Klemming, II, p. 22; 'Anal. Hymnica,' XLV*b*, No. 162, p. 131. Origin and date unknown. ¶ Neale's *Here is joy for every age* was ſuggeſted by this *Cantio* and expreſſly written for this tune. See 'Carols for Chriſtmas-tide,' No. 1; and No. 30 in 'The Cowley Carol Book.' ¶ An eighth mode or Hypo-Mixo-Lydian air. Obſerve the flat ſeventh.

VIII. OMNIS MVNDVS IVCVNDETVR. ¶ Conſidered by Daniel, Wackernagel, and Koch, to be fourteenth century work. With a German tranſlation beginning *Alle werlet freuet ſich*, its firſt known appearance is in a Breſlau MS., I, 8, f. 113, of the latter part of the fifteenth century. See Daniel, I, p. 329, and IV, p. 260. Wackernagel, I, No. 358, p. 215, reprints Chriſt. Adolf's verſion (1542) and that of J. Spangenberg (1544). Chevalier, II, p. 264, mentions ſeveral other books where it may be found. ¶ *Omnis mundus iucundetur* re-appears in the vernacular as *Seydt frölich und jubilieret*, and *Alle Welt ſpringe und lobſinge*; ſee Kehrein, 'Katholiſche Kirchenlieder' (1859), I, Nos. 116 and 117. ¶ For the earlieſt forms of the Melody ſee Zahn, V, No. 8581, *a* and *b*; and for

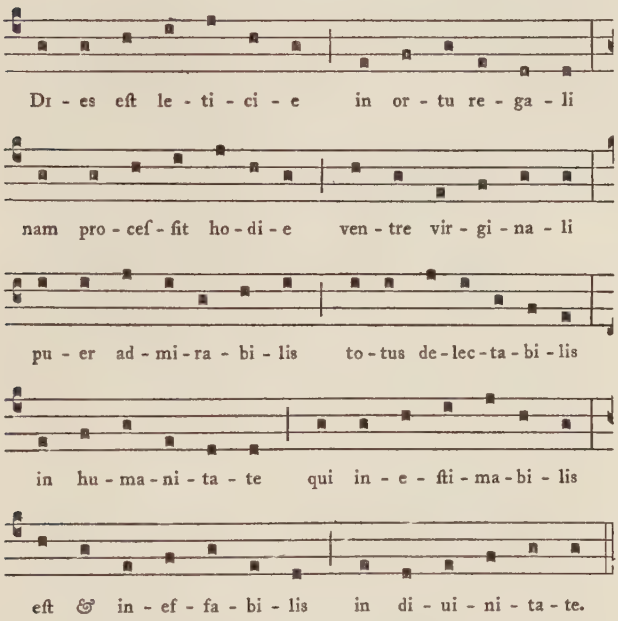
later variations, in triple and common time, see Meister, I, No. 29 (Bäumker, I, No. 49). ¶ For settings in four-part harmony, see Mich. Prætorius, 'Mus. Sion.' (1607), Nos. xciii and xciv. See also M. Prætorius' *Polyhymnia Panegyrica* (Wolfenbüttel, 1618-1619), No. xv, where it is arranged for many voices and stringed instruments. M. Prætorius' No. xciv is evidently the descant to an older setting of the Piæ Cantiones melody, treated as a fresh air. See 'The Cowley Carol Book' (1908), No. 28 (i and ii), in which collection, as well as in 'Carols for Christmas-tide' (1853), No. II, will be found harmonies of this fourteenth or fifteenth century melody, set to Dr. Neale's carol beginning *Earthly friends will change and falter*. ¶ Probably, at the first, in the Mixo-Lydian mode, but later on treated as a Lydian or Ionian melody. Piæ Cantiones has apparently adopted Cyriac Spangenberg's form of the tune (1568), but with a few trifling variations.

IX. Dies est lætitiæ. ¶ *Ein gar alt freudenreich christlich Lied auff Weihnachten*, Leisentrit (1544); *Canticum veteris ecclesiæ* (Lossius); *Hymnus natalitius, vetus et vulgaris* (Paar); *vetus et insignis* (D. G. Corner). Probably of the twelfth century. Commonly ascribed to Benno, Bishop of Meissen (†1107); but by Koch supposed to be the work of Adam of St. Victor (†1177). According to another authority, the Latin text is of the fourteenth century. Dreves, in his *Cantiones Bohemicæ* ('Anal. Hymnica,' I, p. 42) finds *Dies est leticie* (i) in a Hohenfurth MS. of A.D. 1410; (ii) in a 'Kantional von Jistebnicz,' *c.* 1420; (iii) in a 'Graduale von Jistebnicz,' early fifteenth century; (iv) in another MS. of the beginning of the sixteenth century, all of them at Prag. For the text, Dreves refers his readers: (i) to Mone, I, No. 47, p. 62, where it is printed, in nine stanzas, from the Trier Hymner (No. 724, at München, of the fifteenth century); and from two other books posterior to Piæ Cantiones, which may therefore be dismissed; (ii) to Wackernagel, I, No. 332, pp. 206-7, this being a reprint of Adolf (1542); of Joh. Spangenberg (1544); Lossius (1553-1579); Joh. Leisentrit (1567) and the 'Tegernsee Book' (1577). See also Daniel, I, p. 330, and IV, p. 254. ¶ *Dies est leticie* generally consists of eight or nine stanzas, though Lossius (1553) prints only

1, 2, 5 and 4. Like the Hohenfurth MS., PIÆ CANTIONES omits a verſe after *Mundus dum deſcribitur*. It runs as follows: 'Chriſtum natum dominum | omnes imploremus | matremque cum filio | pariter laudemus | : eſt ſatis mirabilis | et multum laudabilis | verè puer iſte |: Ergo ſolus dominus | ſolus et altiſſimus | es tu, Ieſu Chriſte.' Unlike the Hohenfurth MS., PIÆ CANTIONES omits the following verſe: 'Mater, tuum filium | iugiter implora | vt nobis remedium | ſit in mortis hora. | Qui luctamur ſtadio | demonis incendio | camino penali, | ſed accepto brauio | letemur cum filio | veſte nuptiali.' Joh. Spangenberg (1544) gives an additional verſe for Epiphany—for *Dies eſt leticie* was ſung "auff den heiligen Chriſtag, newe jahrs tag, und auch uff das Feſt Epiphanie"—'Ut ſtellam conſpiciunt | viri ſapientes | ab oriente veniunt | ſecum afferentes | precioſa munera | chriſto valdè congrua | aurum, thus & myrrham | aurum regi inclyto | thus deo altiſſimo | myrrham in ſepulturam.' ¶ The arrangement of the ſtanzas varies conſiderably: but, on the whole, PIÆ CANTIONES clearly follows the order of the Bohemian MSS. and Leiſentrit. As might be expected in a carol ſo widely circulated, there are many *variæ lectiones*. In St. i, PIÆ CANT. inſerts the prepoſition 'de' before 'ventre'; it prefers the reading '*totus* delectabilis' rather than 'vultu delectabilis.' In St. ii, it reads 'ſtupeſcit natura *quem*,' where other books read '*quòd*,' and it chooſes 'lac pudicitiæ,' a better reading than 'lac pueritiæ.' In St. iv, the Trier MS. reads 'dum fulgur deſcendit' inſtead of 'ac fulgur accendit.' In St. vi, the old MSS. read 'Sic illæſa creditur | Virgo poſt & ante: | Felix eſt puerpera | cuius clauſa viſcera | deum portauerunt.' According to Mone, St. vii ran as follows: 'Orbis dum deſcribitur | virgo prægnans ibat | Bethlehem, quò naſcitur | puer qui nos ſcribat | in illorum curiam | qui canebant gloriam | ſummæ deitatis | et in terræ finibus | pax ſit in hominibus | bonæ voluntatis.' For notes and other leſs important variants, ſee Daniel, Meiſter, Wackernagel, Mone, and Julian. PIÆ CANTIONES text is reprinted in Klemming, II, p. 19. ¶ In his 'Kirchen und religioſe Lieder,' No. xiv, p. 221, Kehrein prints *Ein Kindelein ſo löbelich* from a MS. of the twelfth century. This has been continuouſly aſſociated with the melody of *Dies eſt leticie*, but is independent of the Latin words. ¶ In later German hymnbooks *Dies eſt leticie* appears in

the vernacular, as *Der tag der iſt ſo freudenreich.* In 'Then Swenſka Pſalmeboken' (1572) it appears in Swediſh as *Een iungfru födde itt barn j dagh.* To this melody was ſung *Når Adam i Paradijs* and *Nu må werlder frögda ſich.* See Rhezelius (1619), pp. 19 and 26. In Holland it became *Tis een dach van vrolichkeit.* ¶ The earlieſt known form of the Tune is

Hohenfurther Hs. 1410.



to be found in the aforeſaid Hohenfurth MS. at Prag, A.D. 1410. It is given by Dreves in his 'Cantiones Bohemicæ' ('Anal. Hymnica,' vol. I), No. xiii, p. 194. ¶ For the ſake of this deſervedly popular Melody many original poems have been written. For inſtance, Joh. Mauburn (†1503) compoſed his 'Eia mea anima,' the fourth verſe of which is 'Heu! quid iaces ſtabulo,' *ad praeſepij viſitationem, canendum ſub nota:* Dies eſt leticie.' See Daniel, I, No. ccccl xxxi,

p. 335; R. C. Trench's 'Sacred Latin Poetry' (1864), p. 114; and 'Anal. Hymnica,' XLVIII, No. 494. To varying forms of this Tune (which are given in Meiſter, I, No. xxi, pp. 168-174, and in Zahn, IV, Nos. 7869-7872) were ſung the following Chriſtmas Carols: *Als Jeſus geboren war*, *Als Adam in Paradies*, and *Weil Maria ſchwanger gieng*. ¶ A tranſlation of *Dies eſt leticie*, beginning *Royal day that chaſeſt gloom* (in three ſtanzas), was publiſhed by Neale in his 'Medieval Hymns' (1851). But a better imitation of the original appeared as No. ix in his 'Carols for Chriſtmastide' (1853); No. 34 in the 'People's Hymnal' (1867), and No. 18 in 'The Cowley Carol Book' (1902). ¶ Originally a ſeventh and eighth tone Melody, but later on treated as in the Lydian mode with B moll. Harmonized by the following muſicians in the following works:

(i) Georg Rhau (1488-1544), in his 'Newe deudſche geiſtliche Geſenge' (Wittemberg), 1544. See Breitkopf and Haertel's 'Denkmaeler,' Band XXXIV, Nos. vii and viii, à 4, perhaps by Georg Rhau.

(ii) Johann Walther (1537), No. xxxv; (1544), No. xlvi; (1551), No. l, à 5.

(iii) Leonhart Schröter (*c.* 1572), à 4. See R. Eitner's 'Quellen-Lexikon,' IX, p. 75.

(iv) Johann Eccard (*c.* 1589), à 4, in Joachim v. Burgk's 'Dreiſzig Geiſtliche Lieder.'

(v) Lucas Oſiander (1534-1604), No. 3. Melody in upper part, à 4 (1586).

(vi) Seth Calviſius (1556-1615), No. ix in his 'Harmonia Cantionum Eccleſiaſticarum,' 1598, à 4. Melody in upper part.

(vii) B. Geſius (1601), p. xi, à 4.

(viii) Joachim Decker (†1611), No. xxi, p. 96 of Gabriel Huſduvius' 'Melodeyen Geſangbuch' (1604), à 4.

(ix) Gothardus Erythræus, 'Pſalmen und Geiſtliche Lieder' (1608), No. xxiii.

(x) Michael Prætorius, Helmſtadt (1607), Part III, No. v, for two quires of four voices; 'Muſæ Sioniæ,' V (1607), No. lxxv (à 4); No. lxxvi (à 4); No. lxxvii (à 3); No. lxxviii (à 4); No. lxxix (à 5); 'Muſæ Sioniæ,' VI (1609), No. xvi (à 4); No. xxx (à 4); No. lv (à 4).

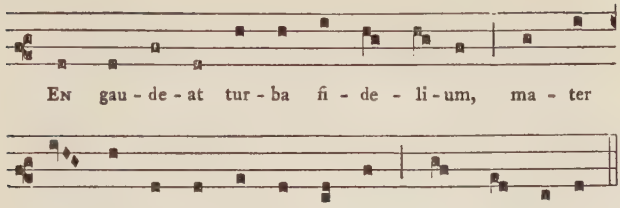
(xi) Hierónymus Prætorius, 'Cantiones Variæ' (Hamburg, 1618 and 1622), No. xxix, folio G, à 8.
(xii) Andreas Hammerſchmidt (1611-1675).
(xiii) Joh. Dilliger (1593-1647); 'Muſica Votiva' (1622), (cantus à 2, concert à 2, ad organon à 2).
(xiv) J. H. Schein's 'Cantional' (1645), Nos. x and xxvi.
(xv) Joh. Crüger (1649), in his 'Geiſtl. Kirchen-Melodien,' No. xl; in his 'Praxis Pietatis Melica' (1657), No. 90 (melody and figured baſs); in his 'Geiſtl. Lieder und Pſalmen,' No. xiv, arranged for four voices and three inſtruments; in his 'Prax. Piet. Mel.' (1690), No. 351, a ſetting by Jacob Hintze (1622-1702).
(xvi) 'Sirenes Symphoniacæ' (1678), à 4. See Meiſter, I, App. II, No. 26.
(xvii) Dietrich Buxtehude (1637-1707) in his 'Orgel Compoſitionen' (Breitkopf and Haertel, Band II, Pt. II, No. 3).
(xviii) Joh. Pachelbel (1653-1706); Breitkopf, Denkmaeler, Bd. iv, No. 18.
(xix) Joh. Seb. Bach (1685-1750), as No. 158 in '371 Vierſtimmige Choral-geſänge'; alſo in his 'Choral-preludes for the Organ' (Breitkopf, Band VII, No. 10; Band VIII, No. 86); 'Bach Geſellſchaft,' No. 41.
(xx) Friedrich Layriz, in his 'Kern des deutſchen Kirchengeſangs' (1855), No. 26, à 4.
(xxi) 'Kath. Geſangbuch' (St. Gallen), 1863, No. 14.
(xxii) Neale and Helmore's 'Carols for Chriſtmas-tide' (1853), No. ix.
(xxiii) 'Haus-Choralbuch' (Güterſloh), 1887, No. 14.
(xxiv) 'Cowley Carol Book' (1902), No. 18, and 'Songs of Syon' (1910), No. 417 (Prætorius ſetting, 1609, 'Mus. Sion.,' No. lv).

¶ Beſides the above named ſources, ſome form or other of the melody of *Dies eſt leticie* is to be found harmonized in nearly every reſpectable Catholick or Lutheran tune book, too many to be enumerated, down from the ſixteenth to the twentieth century. ¶ Neale, in his Medieval Hymns, (1851), p. 132, deſcribes *Dies eſt leticie* as 'a German Carol; at leaſt it does not ſeem to have been uſed in the offices of

the Church. It is perhaps ſcarcely worth mentioning that Luther believed it inſpired.' ¶ For further information, ſee Julian, pp. 294 and 295.

X. CONGAVDEAT TVRBA FIDELIVM. ¶ A Chriſtmas Trope on *Benedicamus Domino*. Two forms of this intereſting carol, earlier than P. C. text, are extant. (A) That printed by E. du Méril, II, p. 47, and thence reproduced by Neale in his 'Hymni eccleſiæ' (1851), p. 228, and by Daniel (1855), IV, p. 147. This occurs in an eleventh century MS., No. 1139, in the Bibl. Reg., Paris, f. 61, verſo; (B) That given by Amédée Gaſtoué in the 'Revue du Chant Grégorien,' Sept., 1902, p. 24. The latter is taken from an Antiphonale Miſſarum of the twelfth century (notation Aquitaine), once in uſe at the Church of St. Peter at Apt (Apta Julia), a city in the department of Vaucluſe, about thirty miles E. of Avignon. Gaſtoué deſcribes this particular carol as 'a delightful Cantilene, anceſtor, probably, or at leaſt one of the moſt ancient repreſentatives of popular Noëls.' Thanks to Mr. E. G. P. Wyatt, we are here able to print the Apt verſion of the words, and tune of this venerable Carol. See p. 221.

(A) 1 Congaudeat turba fidelium
natus eſt rex ſaluator omnium in betleem.
2 Laudem celi nunciat angelus,
et in terris pacem hominibus in betleem.
3 Loquebantur paſtores inuicem,
tranſeamus ad nouum hominem in betleem.
4 In preſepe et bos et aſinus
Cognouerunt quod eſſet dominus in betleem.
5 Tunc herodes querit perimere
quem deberet orandum querere in betleem.
6 In egyptum maria filium
transfert, timens regis imperium in betleem.
7 Ex humana virgine naſcitur
quo naſcente gaudens efficitur Iheruſalem.
8 Benedicat plebs ergo virginem
venter cuius celorum pertulit artificem.
9 Rege nato ſydus exoritur
quo previo regum coniungitur ſocietas. [MS. peruio]
10 Par eſt inter parem intentio [l. pares?]
pari querunt regem conſilio quo liceat. [l. quo iaceat?]
11 * Regnunt, intrant, regem reperiunt, * [l. adſunt?]
cui aurum, thus, myrrham offerunt et gracias.



(B) 1 En gaudeat turba fidelium
mater virgo peperit filium in betleem.
2 [Same as A].
3 [Same as A and Piæ Cant.].
4 Cui magi, notato ſydere,
donant eum myſtico munere in betleem.
5 Quem donantes munere myſtico
benedicunt celorum domino in betleem.
6 [Same as A's fourth St.].
7 [Same as A's fixth St.].
8 Benedicta ſint matris vbera
lactantia regem . . . in betleem.
9 Carnem noſtram quam deo ſocias
tibi, virgo, redd[amus gracias] in betleem.

¶ Compariſon of the above with the Piæ Cantiones verſion ſhows that ſtanzas 2, 5, 6, and 7 are peculiar to Petri's book. ¶ The laſt ſtanza of P. C. requires notice:

Collyridas ſimul cum nectare
Benedicat Chriſtus Rex gloriæ in Bethlehem.

Collyrida was apparently a kind of Simnel cake, ſomething like the French *Pain béni*. It was compoſed of coarſe meal, and of ſweet olive oil with honey; in ſhape, ſquare or triangular. *Collyridam panis quoddam genus eſſe memento* (Alexander Poeta). The two following paſſages from Du Cange's 'Gloſſarium' (Paris, 1733), II, p. 770, prove that it was the cuſtom at Chriſtmas and Pentecoſt to diſtribute largeſſes in the forms of theſe bakemeats or *Collyridæ*. It was, perhaps, a ſurvival of the early Chriſtian Agapæ. 'Item debet dare dictus dominus Abbas dicto conuentui in ſingulis feſtivitatibus . . . Pentecoſtes . . . triginta libras

panis frumenti . . . necnon *nectar & colleridas* ſufficienter & ſemel duntaxat quolibet anno, & non in quolibet dictorum feſtorum.' (Tranſactio inter Abbatem et Monachos Craſſenſes, anno 1351); and again, 'Item tenetur dare Pitantiarius in die Natalis Domini . . . tres *coleridas* ſiue menſas pro quacunque pitantia.' (In ſtatutis S. Victoris, *anno* 1531). ¶ It is intereſting to compare the earlier free-rhythm form of the muſic-note (in the Dorian mode) as given by the Apt Antiphonale of the twelfth century with the later ſixteenth century metrical verſion as it ſtands in PIÆ CANTIONES.

¶ In Rhezelius (1619), p. 47, the PIÆ CANTIONES tune is accurately reproduced, ſet to the Swediſh words *Sigh glädia må alt menniſkligh kön.* ¶ Neale has caught the ſpirit of this venerable old carol in his *From Church to Church the bells' glad tidings run* ('Carols for Chriſtmas-tide,' 1853, No. VII). But unfortunately the muſic there was miſinterpreted. For two correct ſettings, ſee 'The Cowley Carol Book' (1902), No. 7.

XI. PVER NOBIS NASCITVR. ¶ At Chriſtmas inſtead of *Benedicamus Domino.* Mone, I, No. 48, p. 64, reprints this carol from a fifteenth-century MS., No. 724 in the Stadtbibliothek at Trier [T]. Wackernagel, I, Nos. 327-331, gives five verſions: (i) from the Trier library; (ii) from a MS. at München, Cod. Lat. 5023, fifteenth century [M]; (iii) from Chriſt. Adolf's printed book of 1542 [A]; (iv) from J. Spangenberg of 1544 [S]; (v) from J. Leiſentrit, 1567 [L]; beſides later forms found in the Speier, Mainz, and Paderborn ſong-books. Dreves ('Analecta Hymnica,' I, p. 43) mentions the fact that *Puer nobis naſcitur* occurs (i) in the Hohenfurth MS. of 1410 [H]; and (ii) in the Wittingau MS. of 1459 [W]. Again the great number of variations teſtifies to the wide uſe of this favourite *Cantio.* The order of the ſtanzas is irregular, and the number of verſes ranges from four to ſeven. ¶ Comparing PIÆ CANTIONES [P. C.] with the older verſions:

In St. I, P. C. reads *panditur*; but all the other authorities have *paſcitur*, except A, which prefers *patitur*.

St. II. P. C. reads *poſitum*, the reſt *ponitur*; Leiſentrit and the later books omit *ſub* before *fæno aſinorum.*

St. III. For *Hunc* in P. C. and L, T, M, W, A, and S read *Hinc*; M has *Quem*. P. C., S, H, and W read *Magno cum tremore*, but M and T have *dolore*; L, *timore*; A, *liuore*. Unlike the reſt, P. C. reads *In infantes irruit*, but T has *Et pueros occidit infantes cum liuore*; M, *Infantes et pueros occidit cum cruore*; H, *Infanteſque puerulos*; A and S have *Occidit cum dolore*; and L, *necat præ dolore*.

St. IV. W and A read *Qui natus de virgine*; T, M, and S, *Qui natus eſt ex maria*; L has *Puer natus in Bethlehem*; W has *perduc nos cum gracia*; T, *ducat nos cum gracia*; M, *producat nos ad gaudia* | *cum gracia ſuperna*; A and S, *perducat nos*.

St. V. H reads *Alpha, I & E & O* (thrice); M has *A & I & E & O*; T reads *O & A et A & O*; A has *Cantemus in choro*; S, *Canimus in choro*; T, M, and S, *Cum cantibus in choro* | *cum canticis et organo*; and A, *in chordis et organo*.

¶ Theſe variants have not been compared with the MSS. above quoted, but are here printed on the authority of Mone, Wackernagel, and Dreves, aſſuming their details to be correct. ¶ In Rhezelius (1619), p. 33, the P. C. form of the tune is repeated with the Swediſh words *Itt Barn år oſz nu hår fòdt*. ¶ The melody is in the Lydian mode with B moll, practically the modern major ſcale. Various forms of the Tune are to be ſeen in Zahn, No. 1569 *a* and *b*, and in Meiſter, I (No. 38). ¶ For harmonies see (i) Michael Prætorius, 'Mus. Sion.,' VI (1609), No. xliv, à 4; (ii) 'Sirenes Symphoniacæ,' Cöln (1678), as given by Meiſter, I, App. ii, No. 33; (iii) 'The Cowley Carol Book' (1902), No. 25, where it is ſet to Engliſh words, a tranſlation of Plæ Cantiones. ¶ *Geborn iſt Gottes Sönelein* (iambic 8.8.8.8), (ſee M. Prætorius, 'Mus. Sion.,' 1609, and 'The Cowley Carol Book,' No. 21), is a corrupt following of the older melody. *Puer nobis naſcitur* is beſt known in Germany as *Uns iſt geborn ein Kindelein*.

XII. Pver natvs in Bethlehem. ¶ A Chriſtmas-tide *Benedicamus Domino*, of Bohemian origin. Like *In dulci iubilo*, long aſcribed, but erroneouſly ſo, to Peter Faulfiſch of Dreſden, *c.* 1412. ¶ Three diſtichs of this carol, viz., thoſe beginning *Puer natus in bethleem, Aſſumpſit carnem hominis*,

and *Cognouit bos et aſinus* are contained in an Antiphoner MS., from Bobbio, Cod. Taurinen, F I 4, of the end of the thirteenth century ('Anal. Hymnica,' XX, No. 111, p. 99). Dreves had already diſcovered *Puer natus in bethleem* in five different MSS., all of them at Prag (ſee 'Anal. Hymnica,' I, No. 178, p. 163), the firſt of theſe being a *Proceſſionale* once belonging to the Benedictine Nuns of the Convent of St. George on the Hradſchin. This is known as the Prager Hſch., XIII, H. 3. C., *circa* 1320. The ſecond of theſe five MSS. is the Huſſite 'Kantional von Jiſtebnicz,' *circa* 1420. *Puer natus in bethleem* is alſo found in a MS. of the fourteenth century at München (Wackernagel, I, No. 309); and it occurs as a proſe in the printed Hereford Breviary of 1505 (ſee 'Henry Bradſhaw Society,' Vol. XXVI, 1903, p. 19, Part I, *In die Epyphanie in Laudibus*). In the Prag MSS. it conſiſts of theſe nine or ten couplets: (1) Puer natus in bethleem; (2) Aſſumpſit carnem hominis; (3) Per Gabrielem nuncium; (4) Tanquam ſponſus de thalamo; (5) Ponitur in preſepio; (6) Cognouit bos et aſinus; (7) Reges de Saba veniunt; (8) Intrantes domum inuicem; (9) Trino uni ſempiterno | benedicamus domino; (10) Sit benedicta trinitas | deo dicamus gracias; *or* Ei ſemper angelicas | deo dicamus gracias. ¶ 'This hymn, of a very beautiful ſimplicity, and abſorbing eaſily and naturally ſo much theology in its poetry, and in many ways containing ſo much in a brief compaſs' (R. C. Trench, 'Sacred Latin Poetry,' 1849, p. 93) may be ſeen in various forms in Wackernagel, I, Nos. 309-316; alſo in Daniel, I, No. 480, p. 334. For further information ſee Julian, p. 940. ¶ Piæ Cantiones includes moſt of the later additional couplets given in Wackernagel. Its chief variations from older readings may be attributed to the influence of Hermann Bonn, the Lutheran, who, as Loſſius informs us in his 'Pſalmodia' (1561), p. 27*b*, 'corrected' this *Benedicamus*. In St. II, P. C. reads *Aſſumſit carnem hominis* | *verbum Patris altiſſimi*. This mars the rime: the Prag MSS. read *Aſſumpſit carnem filius* | *dei patris altiſſimus*; the Hereford Brev. has *Aſſumpſit carnem filij* | *dei patris altiſſimi*. In St. III the older books read *Per Gabrielem nuncium*. In St. VII, Hereford reads *progrediens ex vtero*. In St. VIII, P. C. reads *Hic iacet in præſepio*, but the Prag MSS. prefer *Ponitur in preſepio*, or *Imponitur*

preſepio; while Hereford has *Se ponit in preſepio | regnabit ſine termino.* In St. XI, P. C. has altered *Reges de Saba veniunt* (Hereford *venient* and *offerent*) into *Magi de longè veniunt*; and in St. XII, *Nouum ſalutant principem*, as in the Prag MSS., and *ſalutant nouum hominem* has been changed into *natum ſalutant hominem.* In P. C. the laſt two verſes differ from the older authorities. Hereford conſiſts in all of nine ſtanzas, the laſt of which is *Trino deo ſempiterno | benedicamus domino.* Klemming, II, p. 17, reprints the Piæ Cantiones verſion. Before the penultimate Strophè the Mainz Hymner (1631) inſerts 'Gloria tibi domine | qui natus es de virgine.'

¶ On Stanza IX (*Cognouit bos et aſinus*) the learned H. A. Daniel has a valuable note. As his 'Theſaurus Hymnologicus' is now out of print and rare, here is the paſſage. 'Notum eſt fere in omnibus imaginibus, quæ Nativitatem domini repræſentant, bouis aſinique figuras exhiberi nec quidquam poetis pictoribuſque certius eſt, quam hæc animalia in illo diuerſorio adfuiſſe. . . . *In einem crippffli lit ein kind | do ſtot ein eſel und ein rind. . . . Do ſtund ein eſel und ein rind | und dientend im getrate.* Orta eſt hæc narratio ex loco Habacuci, c. III, 2. LXX, *ἐν μέσῳ δύο ζώων γνωσθήσῃ*, vetuſta verſione latina: *in medio duorum animalium innoteſceris.* Bouem vero et aſinum finxerunt ſibi ex loco Is. I, 3. 'Cognouit bos poſſeſſorem ſuum et aſinus præſepe domini ſui.' Hanc prophetiam nocte Natiuitatis domini impletam eſſe credebant. Pelb. Pomoer. Serm. Hym. XVI: *bruta animalia teſtata ſunt miraculo deitatem Chriſti, quia cum mater ſancta puerum natum Chriſtum in præſepio locaſſet bos et aſinus ad præſepium illud ligati miraculoſe Deum cognoſcentes flexis genibus ipſum adorauerunt et à fæno illo abſtinuerunt.* Sed nihil hi vetuſti ad Zach. Wernerum hæc de animalibus narrantem: . . . *Seine göttliche Mutter wickelte ihn in Windeln und legte ihn in eine Krippe, zwiſchen zwei unſchuldigen Thieren, einem Ochſen und einem Eſel, welche ſo glücklich waren den Herrn zu ſehen. Endlich von des Oechſeleins und Eſeleins Hauch erwärmt ſchlug das Kindelein die Augen auf und weinte.* Daniel, I, No. ccccIxxx, p. 335.

¶ This Carol occurs in a fourteenth-fifteenth century paper MS. in the Brit. Mus. [Add. MS. 5666]. The latter is de-

ſcribed by Mr. A. Hughes-Hughes as 'A ſmall collection of Carols, etc., probably written for two or three voices, though in one or two caſes only one part is given. Said by T. Martin, of Palgrave, to be in the hand of John Brackley, friar minor of Norwich, tutor to William Paſton, Juſtice of the Common Pleas [1378-1444]. Brackley was ſtill living in 1461. At the end are ſome memoranda by John Whyte, *tempp.* Richard II and Henry IV.' On f. 8*b* is written *Puer natus in betlehem.* The Text conſiſts of the following ſeven diſtichs, beginning reſpectively: (i) Puer natus; (ii) Aſſumpſit carnem; (iii) Per Gabrielem; (iv) Sicut ſponſus; (v) Cognouit bos; (vi) Intrantes domum; and (vii) Benedicamus dño. The Tune (quite different from that in PIÆ CANTIONES) is apparently arranged for two voices, but it is unworthy of reproduction.

¶ Wackernagel, II, Nos. 904-907, gives ſeveral German tranſlations of this 'canticum vulgare,' this 'alt geiſtlich lied.' They date from the fifteenth century and begin thus *Ein Kint geparn czu bethlehem,* ſung at Chriſtmas in the vernacular alternately with the Latin. *Die künig von Saba kamen dar* was repeated at the Epiphany.

¶ *Puer natus in Bethlehem* appears in the 'Svenſka Pſalmeboken' of 1572 as *Itt Barn är födt j Bethlehem;* and as *Itt lijtet Barn är oſz födt nu* in Rhezelius (1619), p. 30. For Engliſh tranſlations ſee Julian, p. 940 (ii). ¶ For various forms of the PIÆ CANTIONES melody, or rather melodies, to which *Puer natus in Bethlehem* was ſung, ſee Meiſter, I, Nos. 30-31, pp. 193-198; Bäumker, I, Nos. 51 and 52; and Zahn, I, No. 192 *a* and *b*, p. 53. The tune aſſigned by P. C. to the tenor voice (in the Dorian mode) is undoubtedly the older of the two. That was the Plainſong, to which the ſecond tune (entruſted by PIÆ CANTIONES to the Baſs) in the Hypo-Dorian mode, was nevertheleſs in reality the Deſcant. By degrees the latter ſupplanted the old Plainſong and came to be treated as a diſtinct air in itſelf. In Lucas Loſſius' 'Pſalmodia' (1561 and 1569) the two melodies occur as tenor and deſcant: but in his 1579 edition there occurs a ſetting for four voices, the deſcant preſerving its form, but the tenor already being altered for the worſe. In 'The Cowley Carol Book' (1902), No. 1, the two PIÆ CANTIONES tunes have been

 retained

retained in their integrity, with the addition of two other parts (alto and bafs).

¶ *Puer natus in Bethlehem* has been repeatedly harmonized and arranged for vocal and inftrumental purpofes, and may be found in the following works and elfewhere:

(i) 'Obfequiale Eccles. Ratifbon.' (1570).

(ii) J. Leifentrit's 'Geiftliche Lieder' (1573).

(iii) Nicolas Selneccer, 'Chriftliche Pfalmen, etc.' (1587), p. 588.

(iv) Lucas Ofiander, 'Fünfftzig Geiftliche Lieder und Pfalmen' (1586), No. 7, à 4.

(v) Lucas Loffius' 'Pfalmodia,' *vide fupra.*

(vi) Seth Calvifius (1556-1615), 'Harmonia cant. ecclefiafticarum' (1598), No. iiii. Alfo in Barth. Gefius' 'Geiftl. Deutfche Lieder' (1601), p. 17, à 4; and p. 18, à 5.

(vii) Gabriel Hufduvius' 'Melodeyen G. B.' (Hamburg, 1604), No. lxxii, p. 294, harmonized by David Scheidemann.

(viii) Erhard Bodenfchatz (1570-1636), 'Harm. Angelica Cant. Eccleiafticarum' (1608), for which fee Meifter, I, pp. 196-7.

(ix) Michael Prætorius (1572-1621), 'Mus. Sion.,' V (1607); (i) No. lxxxiv, à 4; (ii) No. lxxxv, à 5; (iii) No. lxxxvi, à 6. 'Mus. Sion.' (Jehnæ, 1607); (i) No. vi, for double quire; (ii) No. vii, à 8 (*In Regal vel clavicymbalo vel altero organo et una voce*). 'Mus. Sion.,' VI (1609); (i) No. xxxiv (Marck. Thûr.); (ii) No. xxxv (Seeftedt); (iii) No. xxxvi (Schw. Fran.), à 4, each. 'Polyhymnia Panegyrica' (Wolffenbüttel, 1618-1619), No. xii, an elaborate fetting for *capella vocalis* and *capella fidicinaria.*

(x) Hieronymus Prætorius (1560-1629), 'Cantiones Variæ' (Hamburg, 1618), f. F. 3, No. xxvii, à 8.

(xi) Joh. Stobæus (1586-1646), quoted by Winterfeld, II, p. 134.

(xii) Martin Zeuner (1616); fee Winterfeld, II, p. 24.

(xiii) Joh. Hermann Schein (1586-1630), in his 'Cantional' (1627 and 1645); No. xi, p. 22. See Meifter, I, p. 196.

(xiv) Joh. Crüger (1598-1662), (i) in Tim. Kitzfchen's

'Geiſtl. Kirchen-Melodien' (1649), for four voices, violins and horns, No. 49.

(ii) In his 'Praxis Pietatis Melica' (1656), No. 110 (melody and baſs).

(xv) D. Buxtehude (*c.* 1637-1707); Organ works. See Breitkopf and Haertel, Band XIV (1903).

(xvi) Joh. Gottfried Walther (1684-1748), for Organ: Breitkopf, Bände XXVI-XXVII, No. 81, p. 200.

(xvii) Joh. Seb. Bach (1685-1750) (i) in his 'Orgel Muſik.' Breitkopf, Band VII, No. 39.

(ii) *Cantata am Feſte der heiligen drei Könige* (*Sie werden aus Saba alle kommen*) for four voices with Flauti and Oboe di Caccia accompaniment. (iii) 'Orgel-werke,' Band II, Orgelbüchlein, p. 6. See alſo Bach's '371 Vierſtimmige Choral-geſange,' No. 12; in 'The Cowley Carol Book' (1902), No. 1.

(xviii) F. Layriz' 'Kern des deutſchen Kirchengeſangs' (1854), No. 308.

¶ Another Melody for *Puer natus in Bethlehem*, older than thoſe in Piæ Cantiones, quite diſtinct from them and in a different mode, is to be found in 'Anal. Hymnica,' I (Beilagen, Nos. xvi and xvii, pp. 195-6). No. xvi is taken from the Prag MS., *circa* 1320; and No. xvii gives the ſame tune as it appears about 100 years later, viz., in the 'Kantional von Jiſtebnicz,' *circa* 1420. After another interval of a century and upwards, the ſame fine melody reappears ſlightly modified in J. Spangenberg's 'Geſangbuch' 1544, and in Lucas Loſſius. Spangenberg's verſion is ſet to Engliſh words *To us is born a little Child*, and is harmonized for uniſon ſinging in 'The Cowley Carol Book' (1902), No. 23. This melody alſo is of Bohemian parentage.

XIII. Ad cantvs lætitiæ. ¶ Quoted by Dreves ('Anal. Hymnica,' XX, No. 9, p. 80) from four ſources: Trop. MS. Cod. Stuttgartien., thirteenth century (A); Cod. Engelbergen., fourteenth century (B); Proceſs. MS. Schonenbergenſe, 1533 (C); Cod. Berolinen. fifteenth century (D). Wackernagel (I, No. 390, p. 233) gives Chriſtian Adolf's verſion, 1542 (E). In St. I, A and B read *Ad cantum;* C, D, and E *Ad feſtum.* St. II. ABCDE read *quem*

prædixit. Before St. III BCDE insert the quatrain, 'Ivdea gens misera | corde, verbis propera, | potes esse libera | si credis'; but E reads *crede* for *corde*, and in the fourth line C and E have *si velis* instead of *si credis*. In the last stanza C, D, and E read Ergo nunc cum gaudio | nostra simul concio; B, Ergo nostra concio | psallens cum tripudio; A, Ergo nostra concio | summo cum tripudio. ¶ Piæ Cantiones text is reprinted by Klemming, II, p. 11. ¶ T. Norlind ('Svensk Musik-historia,' 1901, p. 18) refers to Ad cantvs lætitiæ as an early and interesting instance of Rondo-form music. In 'The Cowley Carol Book' (1902), No. 40, this *Cantio* is set to English words, as well as to the Latin. The *Prima Vox* starts there on the fourth beat of the first bar, and the *Altera Vox* on the first beat of the second bar. ¶ In the Hypo-Ionian Mode.

XIV. Gavdete, gavdete Christvs est natvs. ¶ Text reprinted by Klemming (1886), p. 28. ¶ The four-part setting, in close score, with the Plainsong probably in the Tenor, stands as given by Piæ Cantiones. ¶ Rhezelius, in his 'Några Psalmer' (1619), prints a Swedish translation of this *Gaudete*, with instruction that it is to be sung to the tune of *Vitamq̃ faciunt beatiorem*, i.e. 'Vitam quæ faciant beatiorem,' by Martial, Epp., Lib. X, No. 47, the same metre as Catullus' 'Viuamus, mea Lesbia, atque amemus,' No. v. in the metre technically known as the Hendecasyllabic Phalecian, consisting of a spondee, a dactyl, and three trochees. Rhezelius (*ibid.*) gives the option of another melody, that of *Tacker Herra nom som a ganska blijder*, whatever that may be. According to Zahn (Vol. I of his 'Die Melodien,' etc., pp. 7 and 8, No. 12) it was Joh. Spangenberg (in his 'Gramaticæ latinæ partes . . . in usum iuuentutis Northusianæ congestae, . . . 1546'), who first printed a four-part setting of *Vitam quæ faciunt beatiorem*, which setting is almost, note for note, identical with that of *Gaudete, gaudete, Christus est natus* in Piæ Cantiones. But it will be observed that *Ex Maria virgine, gaudete* is one syllable short, and fails to coincide with the metre of *iucundissime Martialis, hæc sunt*. Zahn further informs us that the above setting, to the words *Danket dem Herren, denn er ist so freundlich*, is to be found in Nigidius (1550); in Rihel (1569); in Sunderreiter (1581);

and

and elſewhere. He alſo mentions that the Tenor Melody had already been twice harmonized in Ludwig Senfl's collection (1534); that, though the Deſcant lived on until 1648—being harmonized as a diſtinct melody by B. Geſius (1601), and by M. Prætorius (1612), and others—yet in the long run (contrary to the general rule and unlike the fate, *e.g.*, of *Puer natus in Bethlehem*) the upper part failed to get the upper hand of the Air in the Tenor, which latter, true to its name, has held its own, and has been fairly well known from 1546 down to the present day. ¶ This *Gaudete* is poſſibly a Refrain to the *Cantio* that follows, *Tempus adeſt gratiæ:* but it will be noticed that, unlike the reſt of Piæ Cantiones, no tune for the latter is provided. Was it an overſight on the editor's part, a printer's error? Or was the quire expected, without rubric, to ſing this *Cantio* to the tune of *Tempus adeſt floridum* (No. lii)? ¶ It is remarkable that the 3rd ſtanza, *Ezechielis porta*, is found in one or other of three MSS. of the early fifteenth and ſixteenth centuries at Prag (Dreves, 'Cantiones Bohemicæ,' I, No. 80, p. 107), with the Rundreim 'Gaudete, gaudete | cum domino naſcente | mundus renouatus eſt | populo mirante.' | cf. Piæ Cant., St. ii. According to ſome authorities, it was ſung to *Singuli catholice* (ſee Dreves, I, No. 129, p. 138), from the Prag MS., VI, B. 24, early ſixteenth century. ¶ In the Dorian, or Hypo-Dorian Mode, tranſpoſed.

XV. Christus pro nobis passvs. ¶ Benedicamvs, de morte et reſurrectione Chriſti, correctum per M. Herman: Bonnum. See Chriſt. Adolf (1542), Joh. Walther (1543), Luc. Loſſius, 1553, 1561, 1569, and 1579; alſo Wack., I, No. 476. In Rhezelius, p. 104, the P. C. form of the tune is faithfully repeated, wedded to Swediſh words, *Chriſtus leedh för oſz dödhen ſwår.* ¶ Neale's *Sing alleluia, all ye lands* is an imitation, rather than a tranſlation, of the original. See 'Carols for Eaſter-tide' (1854), No. xviii; and No. 57 in 'The Cowley Carol Book' (1902). ¶ In the laſt line but one of the muſic, Piæ Cantiones, whether on purpoſe or otherwiſe, has altered one note, and reads over the words *et mortuus imperium*, g, c, d, e, d, c, b, a, inſtead of g, c, d, e, e, c, b, a. Loſſius' older verſion is ſet to *Veni, veni, Emmanuel* in 'Songs of Syon' (1910), No. 8. It

 appears

appears in Lobwaſſer (1579), as *Chriſtus das rechte Oſterlamm:* and is given in Zahn, No. 2580. In a ſlightly altered form it occurs in Michael Prætorius' 'Mus. Sion.' (1609), VI, No. cxli, ſet to the words *Jeſus Chriſtus wahr Gottes Sohn*, à 4; alſo, to the ſame words, in Gabriel Huſduvius' 'Melodeyen Geſangbuch' (Hamburg), 1604, harmonized by Joach. Decker (†1611), No. xlii, p. 206.

XVI. Jesvs hvmani generis. ¶ Written by a man whoſe name was Johannes, as proved by the acroſtic. Reprinted by Klemming, II, p. 81, and thence incorporated in Dreves (XLV*b*, No. 173, p. 139). In the laſt verſe Dreves' reading *matris piæ hortamine*, inſtead of P. C.'s *patris pij hortamine*, an obvious alteration of older words, has been adopted. ¶ The melody is in the Dorian mode. It is to be found harmonized and ſet to Engliſh words (*Jeſus, to ſave mankind forlorn*) in 'The Cowley Carol Book' (1902), No. 54.

XVII. Cedit hyems eminvs. ¶ In reſurrectione domini ſuper 'Gloria in excelſis' Cantio; (Hohenfurth MS., a.d. 1410). Reprinted in Klemming, II, p. 108. ¶ The firſt ſtanza of P. C. agrees with the Hohenfurth MS., and with two other MSS. at Prag of the early part of the fifteenth and ſixteenth centuries. Dreves ('Cantiones Bohemicæ,' I, No. 62, p. 98); but in l. 4 Hohenfurth reads *terra* for *vallis*. P. C.'s firſt ſtanza agrees alſo with Leiſentrit (1567), as given by Wackernagel, I, No. 410, p. 242, and by Daniel, I, No. ccccxci, p. 342; but the remaining four ſtanzas are entirely different from the Bohemian texts. The laſt four lines of the third verſe of Adam of St. Victor's *Mundi renouatio* are very like P. C.; Celum fit ſerenius | et mare tranquillius | ſpirat aura leuius | : vallis noſtra floruit | reuireſcunt arida | recaleſcunt frigida | poſt quæ ver intepuit; ſee 'Clichtovei Elucidatorium,' p. 164, and Daniel, II, No. lxxxiv, p. 68.

¶ The Tenor, which eventually ſuperſeded the Canto Fermo (in the Baſs), is here given, but at No. LIX of the preſent work the Tenor, with Deſcant and Baſs, is given in full. ¶ For various forms of the original melody (in the Baſs) and for ſettings with the Tenor in the upper-

moſt part, ſee Zahn, No. 4974. The Baſs melody appears in Michael Weiſſe [*geburtig von d' Neiſſe*], in his 'Ein new Geſengbuchlen,' 1531, ſet to the German words *Weltlich Ehr und zeitlich Gut* (f. k. ix *verſo*).

¶ *Cedit hyems eminus* has been harmonized:

(i) by Triller (1555), à 2;

(ii) by B. Geſius (1601), p. 103, à 4;

(iii) by M. Prætorius ('Mus. Sion.,' VII, 1609), Nos. 169-172; cf. Winterfeld, I, p. 282;

(iv) by Joh. Crüger (1649) in his 'Geiſtliche Kirchen-Melodien,' No. 115, for voices and inſtruments;

(v) by Joh. Crüger in his 'Praxis Pietatis Melica' (1656), with a Baſs part added to the old Tenor melody;

(vi) by Joh. Seb. Bach, No. 211, in his '371 Vierſtimmige Choräle'; and 'Bach Geſellſchaft' (1889), No. 173.

(vii) by B. Luard Selby in 'The Cowley Carol Book' (1902), No. 53, ſet to an Engliſh tranſlation of the Piæ Cantiones words, beginning *Winter-tide hath paſt away*.

XVIII. Ivcvndare ivgiter. ¶ The text reprinted by Klemming, II, p. 83. ¶ The Tune in the Dorian mode. Tenor only here given. But for Tenor, with Deſcant and Baſs, as printed in Piæ Cantiones, ſee No. LX of this work. For a 4 pt. harmony, with the Canto Fermo (as it is ſuppoſed) in the uppermoſt part, ſet to Engliſh words, ſee 'Songs of Syon' (1910), No. 413.

XIX. Triformis relvcentia. ¶ Thomas *fecit*. Peculiar to Piæ Cantiones. Thence copied by Klemming, II, p. 8, and ſo from Klemming into 'Anal. Hymnica,' XLV*b*, No. 177, p. 143. In ſtanza II, l. 1, Piæ Cantiones had tranſpoſed the words *hæc* and *lux*, thereby ſpoiling the Acroſtic. Dreves' correction is right. In ſtanza III, l. 3, inſtead of leaving out any word, as Dreves propoſes, ſcan the line thus, *ăb ŭtrōquĕ mānăt Spiritus*. ¶ The melody is in the Lydian mode with B moll. ¶ In the original here, as in many other caſes, the words are not accurately ranged beneath the Muſic-note. Conſequently the ſlurring of certain paſſages has been difficult and occaſionally conjectural.

XX. Divinvm mysterivm. ¶ A Trope to the *Sanctus*; alſo uſed for a Sequence ['Anal. Hymnica,' IX, No. 46]. Printed (*a*) by Mone, I, No. 240, p. 305, from an Hymner at München, Clm, 17,212, xii Jahrh. [M]; (*b*) by Dreves ['Anal. Hymnica,' IX, No. 46, p. 38], from Miſſale MS. Noveſienſe, ſec. xv, Cod. Pariſiens. 12,063 [N][1]; (*c*) by Dreves, XLVII, No. 319, p. 333, *q.v.* Dreves finds *Diuinum myſterium* in no fewer than twenty different MSS., Italian, German, Gallican, and Bohemian, ranging from the tenth to the ſixteenth century. In the face of a certain St. Gallen MS. of the tenth century, the aſcription of this Trope to St. Thomas Aquinas cannot be maintained. ¶ Piæ Cantiones verſion, reproduced by Klemming (vol. II, p. 67), differs from the München MS. [M] and the 'Miſſale Noveſienſe' [N] chiefly in the following reſpects: by reading in St. I, *modo* inſtead of *ſemper*; *execratur* for *excæcatur*; *firma ſpe credentium | fides roboratur* inſtead of *firma ſpes credentium | fide roboratur*.

Piæ Cantiones has inverted the order of the next four verſes. *Fides eſt ſummoperè* comes before *Panis primo cernitur*, and *Et vinum ſimiliter*. P. C.'s Doxology, *Pater*, *Nate*, *Spiritus* is not found in the old MSS.

In St. II, M reads thus: Panis prius cernitur | et tunc conſecratur | caro tunc efficitur | panis ſic mutatur | quomodo conuertitur? | deus operatur | . The ſame ſtanza appears in N, thus: Panis prius cernitur | ſed dum conſecratur | Corpus tunc efficitur | Chriſti, ſic mutatur | quomodo conuertitur | deus operatur | .

In St. III, M has De vino ſimiliter | ſi ſit benedictum | (cum ſit benedictum [N]) Ex tunc eſt veraciter | Chriſti ſanguis dictum | credamus communiter, etc. A St. Gallen MS. of the fourteenth century has *tunc erit veraciter*.

In St. IV, an Engelberg MS. reads *panem ſuum* for *panem ſanctum*. M and N read *Sumite* for *Sumere*; but Piæ Cantiones *Sumere*, as a true rime with *summopere* and *edere*, is much to be preferred.

In St. V, N reads *tale Sacramentum* and *omnibus negantibus*,

[1] G. M. Dreves publiſhed *Divinum myſterium* in 1890 among *Sequentiæ Ineditæ*, but it is due to the memory of Francis J. Mone to record the fact that *Divinum myſterium* had already been edited by him and printed in his 'Hymni Latini Medij Ævi,' ſo far back as the year 1853.

and in the laſt line M and N read *ſit* inſtead of *ſit in detrimentum.*

¶ The Piæ Cantiones rhythmical form of the melody is the development of many years. For much intereſting information on this matter ſee the Rev. W. H. Frere's valuable and learned Notes on 'Hymns, Ancient and Modern' (1909), p. 76. Even in a mutilated form, the Tune has already enjoyed in England a popularity of more than half a century. It appeared firſt in the enlarged edition of the 'Hymnal Noted' in 1854, and thence paſſed into many other collections. It was ſaid to have been taken from a MS. at Wolfenbüttel of the twelfth century; but in the Preface to his 'Sequentiæ ex Miſſalibus' (1852), p. ix, Neale gives a complete liſt of the MSS. and early printed books, all of the fifteenth and ſixteenth centuries, that he examined on his viſit to the library of that place in 1851:—Pſalters, Miſſals, Hymners, and Books of Hours, but he makes no mention of this particular MS. Moſt probably it was Piæ Cantiones, 1582, which ſupplied him with this melody.

But however popular it may be, it has never received full juſtice; for from the firſt unwarrantable liberties have been taken, (i) with the rhythm and time; (ii) a melody ſet in Piæ Cantiones to *ſix* lines trochaic (7.6.7.6.7.6), has been marred by being miſ-metred and lengthened into a ſtanza of *ſeven* lines (8.7.8.7.8.7.7.). In other words, the meaſure of *Corde natus ex parentis* (Of the Father ſole begotten) is not the metre of *Diuinum myſterium.* A good attempt has been made by the Rev. R. P. Ellis ('Songs of Syon,' 1910, No. 133) to provide Engliſh words, beginning 'Unity in Trinity,' fulfilling the requirements of the Tune. But to be heard to full advantage, it has to be ſung to its Latin words as noted in Piæ Cantiones. For a much older, but far leſs pleaſing, form of the melody (one of nine collected and collated by the Rev. H. M. Banniſter), ſee the Rev. W. H. Frere's Notes aforeſaid.

XXI. Jesvs Christvs nostra salvs. ¶ 'Carmen nobile de venerabili ſacramento' (Cod. Labacen. 147, ſec. xv). 'Kirchengeſeng, darin die Heubartikel Chriſtlichen Glaubens gefaſſet.' (Böhm. Br., 1566.) 'Johannes Huſſen Liedt; ungeacht das er nun ketzeriſch war, hat er doch ſein Meinung von dem hoch werdigen Sacrament des Altars

Catholiſcher Weis gehalten; welches kann und mag in den Catholiſchen Kirchen und Verſammlungen ſicher geſungen werden,' etc. ¶ Dreves ('Analecta Hymnica,' XLV*b*, No. 125, p. 105) prints this 'Cantio Euchariſtica' from four different MSS.: (i) Grad. Altovadenſe anni 1410 [A]; (ii) Cant. Viſſegradenſe, ſec. xv [B]; (iii) Orat. MS. Pollingenſe anni 1501, at München [C]; (iv) Cant. MS. Pragenſe in the Böh. Mus. at Prag, anni 1512 [D]; (v) Wackernagel, I, No. 367, prints it from a fifteenth century München MS. verſion [M]. See alſo Daniel, II, No. lx, p. 370; Dreves, I, pp. 22, 31, 43, etc., and Julian, pp. 598 and 1657. The following are older readings than Piæ Cantiones:

St. I, l. 2, C reads *quam* for *quod*; and (if Dreves is to be truſted) in l. 4, B, C, and D read *dedit in* carnis *hoſtiam*, but A has panis (Dreves, I, Anhang ix, p. 192).

St. II, l. 2, ABCD have *Tu ſolus es, Jeſu Chriſte*, and *quo nunquam maius inuentum.*

St. III, D has *Virtus eſt Euchariſtia*, and l. 4, *Communionis gloria*, evidently a miſreading of *gracia.*

St. IV, ABCD are ſaid to read *Ave* pietatis *forma*; BD invert the order of *forma* and *norma.* They alſo read *qui te fide ſpeculatur.*

St. V, M and A read *Non es panis ſed es deus*, but BCD have *non eſt panis ſed eſt deus.*

St. VI, l. 2, B and D read *inconſumens ſit mutatus.*

St. VII, l. 2, M reads *pietatis dux ſanctorum.*

St. VIII, ll. 3 and 4, B reads *Tibi ſit laus et gloria | per infinita ſecula.* L. 4, other MSS. read *duc nos vbi lux eſt eua*; Daniel, *l. c.*, has authority for *duc nos vbi eſt lux tua.*

St. IX is wanting from Piæ Cantiones as well as from C; but, to complete the Acroſtic, the verſe *O quàm magna tu feciſti* is ſupplied from the old MSS. D reads *dum te cruci impreſſiſti*; M, *qui te Chriſte, impreſſiſti*; B prefers *panis, vini in ſpeciem*; M and D *vini et panis ſpecie*; M has *apparentum* for *obſantium in facie.*

St. X (omitted in B and C); M, A, and D read *Caro cibus, ſanguis vinum | eſt myſterium diuinum.* At the end of this *Cantio* the Bohemian books add the following

 refrain,

refrain, unknown to Piæ Cantiones, *Eya iubilantes | vultum attollite | noſtro creatori | ſymphonijs hymnidicis | chriſtum zelate.*

¶ 'Betreffs des Liedes, *Jeſus Chriſtus, noſtra ſalus*, iſt viel für und gegen diſkutiert worden, ob Joh. Hus der Verfaſſer ſei: das Akroſtichon dürfte den ſicheren Aufſchlag geben.' Blume, 'Anal. Hymnica,' vol. xxix, p. 14.

¶ The Piæ Cantiones melody is in the Dorian mode, for the earlieſt form of which ſee the Hohenfurth MS. (Graduale Altovadenſe of 1410), as given in 'Anal. Hymnica,' I, Anhang, No. ix, p. 192; ſee Zahn, No. 1576, Meiſter, I, No. 278 ; but in Klug (1535) and elſewhere there is an entirely different melody, and certainly inferior to the P. C. air. The latter has been harmonized by the following muſicians amongſt others:

(i) Joh. Walther, as No. xxiv in his 1524 edition (and as No. lxxi in 1551) for three voices; alſo as No. xxiii in the ſame edition (this being No. xxvii in 1537, No. xxxvi in 1544, and No. xxxix or xli in 1551).

(ii) Seth Calviſius ('Harm. Cant. Eccleſiaſticarum,' 1598), No. l, à 4; B. Geſius (1601), p. 63, à 5.

(iii) Balthaſar Reſinarius, *c.* 1543 (ſee Breitkopf, Band XXXIV, No. lv, à 4).

(iv) Joachim Decker in Gabriel Huſduvius' 'Melodeyen GB' (1604), No. xliiii, à 4.

(v) Michael Prætorius, Part III (Helmſtadt, 1607), No. iv, à 8.

(vi) Michael Prætorius, 'Mus. Sion.,' V (1607), No. cxxviii, à 4; No. cxxix, à 5.

(vii) Michael Prætorius, 'Mus. Sion.,' VII (1609), Nos. xci, xcii, xciii, and xcv (Braunſchweig, Meiſſen, Schwabian, and Franconian forms reſpectively).

(viii) Joh. Hermann Schein, Cantional, 1645, No. lxxxix, p. 174.

(ix) Joh. Crüger (i) in his 'Geiſtl. Kirchen-Melodien' (1649), No. 104, für Stimmen, Violinen, und Cornetten; (ii) in 'Praxis Piet. Mel.' (1656), No. 268, melody and baſs.

(x) Samuel Scheidt (1587-1654), 'Tabulatura Nova.' See Breitkopf, 'Denkmaeler,' Band I, Th. 3, p. 217, No. 18. For organ, *ſub communione*.

(xi) D. Buxtehude (1637-1707), Breitkopf, Band II, No. 15; 'Motetten, Choräle und Lieder,' No. 41.

(xii) Friedr. Wilhelm Zachow (1663-1712), Breitkopf, Band XXII, No. 28, p. 352, Organ Fugue in D minor.

(xiii) Joh. Pachelbel (1653-1706), Breitkopf, Band IV, Zweite Folge, No. 42, p. 110 (*Bicinium*).

(xiv) Joh. Seb. Bach (i) No. 30 in his '371 Vierſtimmige Choral-geſänge.' (ii) Orgel Werke, Band II, p. 136, *ſub communione*, Pedaliter; and p. 140 *alio modo*. (iii) Breitkopf, Orgel Muſik, Band VIII, No. 108, p. 116, in D minor; No. 109, p. 122, in E minor; No. 110, p. 126, in E minor; and No. 111, p. 128, in F minor. See alſo the 'Bach Geſellſchaft' publication (Leipzig, 1889), No. 110.

(xv) Fridrich Layriz (1854), No. 67.

¶ In 1854 this Piæ Cantiones tune appeared in the 'Hymnal Noted.' It was there ſet to Engliſh words beginning 'In our common celebration.' This was a tranſlation, by Dr. Neale, of a fifteenth century Sequence, *Omnes una celebremus*, which latter is to be found in Clichtoveus' 'Elucidatorium,' in Neale's 'Sequentiæ' (1852), in Daniel, V, p. 216, and in Kehrein, p. 133. (See Julian, pp. 868 and 1684.) But, to accommodate the tune of *Jeſus Chriſtus noſtra ſalus* to words of a different metre, unpardonable liberties were taken with it. For an Engliſh tranſlation of Joh. Hus' hymn, baſed on that of R. F. Littledale, in the 'People's Hymnal' (1867), beginning 'Jeſus Chriſt our bleſt Redeemer,' and capable of being ſung to its proper tune, ſee 'Songs of Syon' (1910), No. 141. It is maintained by no leſs an authority than Zahn that the firſt three lines of this hymn are to be conſidered as trochaic, and the laſt line iambic. ¶ In the Erfurt 'Enchiridion' of 1524, *Jeſus Chriſtus noſtra ſalus* appears in the German as *Jeſus Chriſtus unſer Heiland | der von uns den Gottes Zorn wandt;* '*gebeſſert*,' as it is aſſerted, by Luther; but *Huius contrarium verum eſt.*

XXII. O rex cœlorvm domine. ¶ Here called *Cantio Precum*, and conſiſting of ſix ſtanzas of eight lines; but in Gall Morel's 'Lateiniſche Hymnen des Mittelalters' (this being a ſupplement to Mone, Daniel, and others) of the year

1868, it is described as *De Passione Christi*, and consists of sixteen stanzas of four lines. Morel (No. 97, p. 64) prints it in full from an Hymner, or Book of Hours, of the fifteenth century, which he discovered at Einsiedeln. To judge from the third stanza of Piæ Cantiones, it would seem to have been composed by one who describes himself as *Theophilus, a sometime heretic* (*Tu pius es hæretici misertus et Theophili*). The Einsiedeln MS. [E] differs considerably from Petri of Nyland's version, and reads in

Stanza II, Tu enim *pientissimus de superorum sedibus* venisti me redimere; noli *redemtum* perdere [E].

Stanza III, In domo quondam Symonis | *mulieri plenæ criminis* | tu *delesti* facinora | mira *tua* clementia. Tu*que pius hæretici* | misertus *es* Theophili | : quia conversus doluit | summam mercedem *meruit* [E]. The order of Stanzas III and IV is inverted in P. C.

Stanza IV, *Quod dignatus es dicere;* sed *pœnitentem* viuere; ad te, *redemtor*, clamito [E].

Stanza V, *Et pietatis vnicæ; sume preces quas offero; quis nisi tu me audiet? . . . subueniet? Si non ad te* [E].

Before Stanza VI the Einsiedeln MS. has the following five quatrains: (i) O pia dei genitrix, | virgo inestimabilis, | lepra tabente criminum | ora pro me ad dominum. (ii) Tu es regina omnium | et intacta post vinculum: | per te est data omnibus | salus in te sperantibus. (iii) O Michäel archangele | princeps celestis curie | cum turba fac fidelium | habere refrigerium. (iv) Patriarcharum cunei | et prophetarum numerus | cum omnibus apostolis | delete noxam sterilis. (v) Vos sancti dei martyres | confessores et virgines | rogo in vestra requie | me consortem ascribite.

Stanza VI, Sit tibi laus et gloria | Jesu per cuncta secula | qui misereris omnium | ad te *corde* clamantium.

¶ Piæ Cantiones' altered version has been reprinted by Klemming, II, p. 62, but he inadvertently omits the O, and starts with *Rex cælorum Domine*. *O Rex celorum Domine* appears as *O Herre Gudh aff Himmelrijk* in Rhezelius (1619), p. 267. Nowhere to be found in Dreves. ¶ The tune is in the Dorian Mode, harmonized in 'Songs of Syon' (1910), No. 414 B.

XXIII. Ave regina omnivm. ¶ In Piæ Cantiones this

 begins

begins *Ave rex regum omnium* and comes under the head of *Cantiones precum*. For reaſons already mentioned above in the Preface to this book, pp. x-xii, there was no alternative but to reſtore the words to their original form. This taſk has been accompliſhed with the aid of Dreves, XLV*b*, No. 184, p. 152. Klemming, II, p. 55 (1886), reprints Petri's verſion, which, to fall into line with the 'new learning,' had been altered for the worſe. Here will be found Petri's variations from the original:

Stanza I, Ave *rex regum* omnium, *O Jeſu*; *qui* for *quæ*.

Stanza II, l. 3, tu *ſolus*. The words of this ſtanza are meaningleſs when applied to our Lord.

Stanza III, l. 2, *O Jeſu pie*, for *Maria piè*.

On p. 14 of vol. XLV*b*, Dreves remarks: 'Wer dieſen Gallimathias im Zuſammenhange leſen will, kann dieſem Wunſche bei Klemming, II, pp. 33, &c. Genüge leiſten.' ¶ The melody is in the Dorian mode. It may be ſung to Engliſh words beginning *Jeſu, the Father's Son and Heir*; harmonized in 'Songs of Syon' (1910), No. 346.

XXIV. Salve, flos et decor ecclesiæ. ¶ In Piæ Cantiones as a Chriſtmas Carol. Reprinted by Klemming, II, p. 48. The form given in the preſent edition (1910) is taken from Dreves, XLV*b*, No. 183, p. 151, who rightly gives it as a *Marien-lied*. The following are Petri's variations from the older verſion:

Stanza I, l. 2, *Jeſu Chriſte pie* | *patris in palatio*; l. 4, *lexq vitæ tuæ*; l. 6, *purum*; l. 7, *virgo ſine viro peperit te* | *et poſt virginem declarauit ſe*; l. 8, Dreves has repeated *peperiſti*, but it was a printer's error, and he clearly intended *permanſiſti* or *remanſiſti*; l. 9, *frater Jeſu Chriſte*; l. 10, *qui cares*.

Stanza II, l. 1, *Hic adeſt*; l. 6, *pater*; l. 7, *hic ſcirpea fiſcella*.

Stanza III, l. 1, *ſubleuator pie*; l. 4, *releuator pie*; l. 5, *rector*; l. 7, *pie*; l. 8, *director noſtræ viæ*; l. 9, *et extremo die*.

¶ This alſo is a Dorian Mode melody. ¶ Set to Engliſh words (*Jeſu, King of ages, prithee, hear us*) and harmonized in 'Songs of Syon' (1910), No. 339.

XXV. Virgo mater piissima. ¶ Another 'Carmen Marianum veteris ecclesie,' but appearing in Piæ Cantiones as one of his *Cantiones precum*, and beginning *O Christe rex pijssime*. The later version is given by Klemming, II, p. 59. Dreves' restoration (XLV*b*, No. 182, p. 151) has been adopted in this new edition of P. C. These are Petri's alterations, or those of his theological advisers:

Stanza I, 'O Christe rex pijssime | cunctorum plasmatorum, | tu nobis sis certissime | solamen peccatorum,' &c.

Stanza II, 'Hic sydus claritatis, Hic balsamo suauior,' &c. ¶ The melody is in the Phrygian Mode. For the sake of this tune, in 1854, Neale published his admirable *The World itself keeps Easter Day*' ('Carols for Easter-tide,' No. XIV), but the music was incorrectly rendered, the law of the ligature notes not being understood, and the last line of each verse was faulty, 'ăllĕlūiă, ăllĕlūiă' not being exactly the metrical equivalent of 'stĭpēndĭūm lăbōrĭs' | 'fĕruōrĕ chārĭtātĭs' | *or* 'ĭn vĭtātĕ trīnā.' These slight oversights have been attended to in 'The Cowley Carol Book' (1902), No. 50.

XXVI. Psallat fidelis concio. ¶ Reproduced by Klemming, II, p. 41. ¶ Here again preference has been shown for the older unreformed version as given in 'Anal. Hymnica,' XLV*b*, No. 180, p. 148. Petri had allowed the following alterations:

P. 38, last line but one, *Carmen nato Mariæ*. P. 39, l. 1, *quem sine labe criminis, ex pura carne virginis*; l. 9, *O nate ex puerpera*. P. 40, l. 3, *flos iuuenum*; l. 4, *in serijs*; l. 7, *beate*; *nate diua*; *sine spina*; l. 8, *prælate*. P. 41, l. 7, *O Christe, salus*. P. 42, l. 5, *Tu natus es ex filia*. P. 43, l. 2, *Natus Dei Patris*. P. 44, l. 1, *veræ saluationis*. P. 45, l. 2, *O Pater pietatis*.

¶ The rule of Strophè and Antistrophè has been occasionally disregarded; and several stanzas are missing. ¶ For the varying strains of this sequence, Neale wrote *A Song, a Song our Chief to greet*, 'Carols for Easter-tide' (1854), but the music in certain places failed to correspond with Piæ Cantiones. See 'Songs of Syon' (1910), No. 108.

XXVII. Ave maris stella, divinitatis. ¶ In Piæ Cantiones this occurs as a Carol for Christmas-tide.

(A) Here are the Piæ Cantiones' words (copied by Klemming, II, p. 13):

(1) Ave maris ſtella, Diuinitatis cella,
Natus caſtitatis, radix ſanctitatis,
Filius æternæ claritatis.
℟. Apparuit, apparuit,
Quem pia virgo genuit Maria.
(2) Aue puer mitis, ſũauitatis vitis,
Mundi es creator, ſimul & ſaluator,
Tu es omnis bonitatis dator. Apparuit, etc.
(3) Hodie ſaluator & angelorum ſator
Mitis & deuotus, in Judæa notus
Naſcitur & languet vt ægrotus. Apparuit, etc.
(4) Pannis inuolutum, quem virgo profert nudũ
Bos cognouit eſſe de radice Ieſſe,
Quem Propheta cecinit expreſſe. Apparuit, etc.
(5) Umbra vetuſtatis, ænigma cœcitatis
Tranſit, & in lucem virgo profert nucem,
Dans Iſraël ex Ægypto ducem. Apparuit, etc.
(6) Ecce conceptura natumq; paritura,
Virgo nominatur atq; ſalutatur,
Mundus ſic de morte liberatur. Apparuit, etc.
(7) Clamat Eſaïas: iam præparate vias,
Semitas & rectas Domino perfectas,
Animas qui coronat electas. Apparuit, etc.
(8) Rigor perit legis, dum pro peccato gregis
Paſtor immolatur, hoſtia mactatur,
Populus in tenebris ſaluatur. Apparuit, etc.
(9) Puer ſingularis, O Chriſte, ſtella maris,
Salus in procella, nate de puella,
Dominum pro nobis interpella. Apparuit, etc.

(B) In the body of this book, p. 45, the older verſion of *Ave maris ſtella, diuinitatis cella* naturally comes firſt, for it may be traced back to a MS. of the thirteenth century, bound up in an Antiph. MS. from St. Lamprecht (Codex Græcen. 258), ſee Dreves, XX, p. 28, as well as p. 143. It was deſired to give both verſions, old and new, exactly as they ſtand. With the exception of the 9th ſtanza, P. C. verſion is extremely good. ¶ The melody is in the Phrygian mode. In 'Carols for Eaſter-tide' (1854), No. xv, and in 'The Cowley Carol Book' (1902), No. 48, it is ſet in four-pt. harmony to Neale's *Let us tell the Story*.

XXVIII. Ave maris stella, lvcens. ¶ Of Bohemian origin. Dreves ('Anal. Hymnica,' I, No. 4, p. 49), gives five MSS. containing this *Cantio*: (i) The Hohenfurth MS., anni 1410 [A]; (ii) A MS. of the firſt half of the ſixteenth century in the Böhm. Mus. at Prag [B]; (iii) Another Prag MS., VI, c. 20, of the fifteenth and ſixteenth centuries [C]; (iv) The 'Graduale von Jiſtebnicz,' beginning of the fifteenth century; (v) Univ. Libr. Prag MS., X. E. 2, beginning of the ſixteenth century [E], to which Piæ Cantiones (1582) muſt be added [P]. Reprinted by Klemming, II, p. 15. Dreves' form is given in this book. The variants are as follows: Stanza I, l. 5, *pons*, ABP; l. 7, *fons*, ABP; l. 8, *obumbratione*, CD. Stanza II, l. 3, *probleuma*, B; l. 6, *De Moab aduerſum ens*, B; l. 9, *in te noſtra rata ſpes*, BE. Stanza III, l. 5, *manans ros*, BEP; l. 9, *poſitus ſub patris ir'* (i.e., *ſub patris ira*), P; but the other MSS. read *nec in cuius ponit ir*. Dreves thinks that the meaning requires *ſed* (or *et*) in cuius ponit ir, etc. *Ir* is a Græciſm; *Ir* or *hir* (neuter gender noun, and indeclinable) is the Latin way of writing XEIP, hand. Our Lady is the *rubus quem non urit pyr*, the buſh unburnt by fire, Exod. III, 2, 3, and under whoſe care, in whoſe hand the heavenly Man-Child placed himſelf; ſee Jeremiah, xxxi, 22, 'a new thing, a woman ſhall compaſs a man.' Piæ Cantiones ſpoils the metaphor by transferring 'the unburnt buſh' to our Lord himſelf, and reads *poſitus ſub patris ir'*, i.e., placed under the Father's wrath; but it is neither uſual nor allowable even in Monkiſh Latin to write *ir'* ſhort for *ira*. Mone, II, No. 498, p. 22, lines 177-180, quotes a ſimilar uſe of *ir* from a Reichenau MS. of the fifteenth century at München: *Natus ex te, dia | dulcis O Maria | te in hierarchia dextro locat ir.* ¶ For this Piæ Cantiones melody Neale expreſſly wrote his *Earth to-day rejoices* ('Carols for Chriſtmas-tide,' 1853, No. V), and thence it was embodied as No. 6 in 'The Cowley Carol Book' (1902). It is hard to define the Tonality of this Carol, for, though having the Phrygian cadence, it ſounds more like a Lydian, or Hypo-Ionian, ſtrain.

XXIX. Vanitatvm vanitas. ¶ Apparently firſt found in Piæ Cantiones. Reprinted by Klemming, IV, p. 5, and thence drafted into Dreves, XLV*b*, No. 190, p. 157.

Chevalier adds that it occurs alſo in Hauréau, in 'Journ. d. Sav.' (1888), p. 29. As the initial letters of the laſt three ſtanzas end reſpectively in A V S, Dreves wonders whether it may not have formed part of a loſt acroſtic. ¶ For this tune, in 'Carols for Eaſter-tide' (1854), No. XIII, and in 'The Cowley Carol Book' (1902), No. 47, Neale wrote his *Let the merry Church bells ring*.

XXX. INSIGNIS EST FIGVRA. ¶ Reprinted by Klemming, IV, p. 22, and Dreves ('Anal. Hymnica,' XLV*b*, No. 192, p. 159). ¶ For the tune (in the Dorian Mode) ſet to original Engliſh words and harmonized, ſee 'Songs of Syon' (1910), No. 403.

XXXI. MIRVM SI LÆTERIS. ¶ For a reprint from PIÆ CANTIONES, ſee Klemming, IV, p. 31, and 'Anal. Hymnica,' XLV*b*, No. 188, p. 156. On page 54, St. II, l. 4, *O mundi Sophia* is probably an alteration of *O virgo Maria*, which the words *pro nobis dominum | iugiter implora* ſeem to require. ¶ The melody is in the Dorian Mode. Set to the words *Life is full of trouble*, and harmonized as No. 405 in 'Songs of Syon' (1910).

XXXII. O MENTES PERFIDAS. ¶ Klemming, IV, p. 41; and Dreves, XLV*b*, No. 194, p. 160. Strangely enough the firſt four lines of this *Cantio* alſo occur in the midſt of a *Planctus Marie Virginis*, as 4th ſtanza there. See Dreves, XX, No. 198, p. 155, where it is part of a Sequence, taken from a Troper MS. of the thirteenth century (Cod. Stuttgartien., HB, I, Aſc. 95). The *Planctus* begins *Flete, fideles animæ*, but, with the exception of verſe 4, there is nothing in common between this MS. and PIÆ CANT. ¶ The melody is again in the Dorian Mode. In 'The Cowley Carol Book' (1910), No. 59, it is harmonized and wedded to Engliſh words, *Ye heav'ns, uplift your voice*.

XXXIII. MVNDANIS VANITATIBVS. ¶ Reprinted by Klemming, IV, p. 35, and thence by Dreves, XLV*b*, No. 191, p. 158. ¶ In Stanza III, laſt line, Dreves ſuggeſts *fruuntur* inſtead of *funguntur*. ¶ A Dorian Mode melody.

XXXIV. Honestatis decvs iam mvtatvr. ¶ Another ſong *De temporum iniquitate*. Klemming, IV, p. 29; and Dreves, XLV*b*, No. 195, p. 161. In Stanza I, laſt line but one, Dreves rightly reads *metas* for Petri's *ætas*, repeated. ¶ The melody is in the Phrygian Mode.

XXXV. Scribere proposvi. ¶ Printed in E. du Méril's 'Poéſies Populaires Latines,' p. 125, from a Paris MS., B. R. fonds de Notre-Dame, No. 273 bis, fol. 120, dated A.D. 1267. This in ſix ſtanzas [D]. Alſo in Dreves, XXI, No. 150 (i) from a Trop. MS. Dublinenſe, ſec. xiii, Cod. Cantabrigien. Add. 710, in ſeven ſtanzas [C]; (ii) from Cod. Montis Serrati, ſec. xv, in nine ſtanzas (Dreves, XXI, No. 151) but with conſiderable variations and with quite a different refrain from *Surge, ſurge vigila* [M]. Only verſes 1, 4, and 5 of Piæ Cantiones correſpond at all with the Monte Serrato form, while the latter has ſeveral ſtanzas peculiar to itſelf. The following are the variations:

Stanza II, l. 1, *in hoc mundo vixere* [C]; l. 2, *venies ad tumulos* [CD]; *ſi vis eos quærere* [C]; l. 3, *carnes computruere* [CD].

Stanza III, l. 1, *In hac vita naſcitur* [D]; ll. 2, 3, et in vitam ducitur | humano cum labore | et poſt vitam [D].

Stanza IV, l. 1, *breuitas* for *breviter* [D]; *Mors venit* [CDM]; l. 2, Omnia mors perimit [DM]; cunctaque m. p. [C].

Stanza V, found only in Piæ Cantiones. Stanza VI, miſſing in D; l. 1, *quam felices fuere* [C]; l. 2, *cum ipſum adſpectabunt* [C]; l. 3, Sanctus, Sanctus Sabaoth | Oſanna conclamabunt [C]. Here the likeneſs to DCM ceaſes. ¶ Two additional ſtanzas from C and D ſeem worthy of a place here:

I (a) Tela fit araneæ præſentis mundi vita:
labilis et flebilis non eſt in tuto ſita:
labitur et flectitur nunc (?) eſt exinanita. [D]

I (b) Tela ſic araneæ eſt mundi præſens vita;
labitur et frangitur, non eſt in tuto ſita,
labilis et fragilis nunc eſt inexanita. [C]

II (a) Si conuerſus fueris et velut puer factus, (ſanctus, MS.)
et vitam mutaueris in meliores actus,
ſic intrare poteris regnum Dei beatus. [D]

II (b) Si conuerſus fueris, nunc quaſi puer natus,
et a tuis vitijs animo purgatus,
tunc fruique poteris regno Dei beatus. [C]

¶ Many verſes of a ſimilar character occur in Du Méril, and in Thomas Wright's 'Latin Poems,' commonly attributed to Walter Mapes (London, 1841). It ſeems poſſible that this Walter Mapes, or more properly Map (*c.* 1140-1210), may have been the author of 'Scribere propoſui.' See Du Méril's intereſting footnote on p. 125 of his 'Poéſies populaires Latines.'

¶ Piæ Cantiones verſion is given by Klemming, IV, p. 16. ¶ The tune is written in the Æolian Mode; but ſome would conſider it a Dorian melody. ¶ It was well harmonized by the Rev. T. Helmore, as No. XXIII in 'Carols for Eaſter-tide,' 1854, ſet to the Rev. J. M. Neale's '*Twas about the dead of night*; alſo it occurs in 'The Cowley Carol Book,' No. 52. ¶ In vol. XXI, p. 220, Dreves gives another melody in the Phrygian Mode, from the above-named Cod. Montis Serrati, fifteenth century: but, as uſual, the Piæ Cantiones tune is much to be preferred.

XXXVI. Mars præcvrrit in planetis. ¶ Reprinted by Klemming, IV, p. 14, and copied thence by Dreves, XLV*b*, No. 198, p. 163. ¶ *Hora nouiſſima, tempora peſſima ſunt* is the burthen of this ſong. ¶ The P. C. tune is adopted by Rhezelius (1619), p. 300, ſet to the words *En farligh tijdh nu kommen år*. ¶ The laſt verſe, *Jeſu Chriſte, fili patris*, has been tranſlated as *Jeſu, Son of God the Father*, and is ſet to its proper muſic, as No. 345, in 'Songs of Syon' (1910). ¶ The melody is in the Hypo-Ionian Mode.

XXXVII. Invalvit malitia. ¶ Klemming, IV, p. 12, whence it was copied by Dreves, XLV*b*, No. 199, p. 164. ¶ In the laſt line of the laſt ſtanza, P. C. reads *niſi ipſa vita*; but, to ſupply the miſſing ſyllable, and to enable it to be ſung correctly, the liberty has been taken of reading *ipſius* inſtead of *ipſe*. Dreves, however, ſuggeſts *ſuperna*. ¶ Tune in the Dorian Mode.

XXXVIII. Cvm sit omnis caro fœnvm. ¶ Formerly aſcribed to St. Bernard of Clairvaux, but latterly to Philippe de Grève (†1236). It is found in the Egerton thirteenth century MS. 274 in the Britiſh Muſeum, f. 27, verſo. There it conſiſts of three ſtanzas, the ſecond of which, not included in Piæ Cantiones, runs thus: Per etatum incrementa | immo magis detrimenta | ad non eſſe traheris, | ſicut umbra cū declinat | uita fugit & feſtinat | clauſa meta funeris. Two other MSS. quoted by Dreves, XXI, No. 142, p. 95, one of the thirteenth century at Firenze, and the other from the Miſſ. Aquilegienſe (1508), contain the following lines not contained in Piæ Cant. (i) 'O ſors grauis, O ſors dura | , O lex dira, quam natura | promulgauit miſeris,' and (ii) 'Ergo cum ſcis qualitatem | tuæ ſortis, voluptatem | carnis quare ſequeris?'

¶ In ſtanza I, laſt line, P. C. varies from the other books by reading *qui de terra fueris* for *qui de terra ſumeris*; and in ſtanza II, l. 3, it improves the rhyme by reading *ſimilis efficeris* for *ſimilis effectus es*. For further information ſee Julian, p. 1627 (i). The P. C. verſion is reproduced in Klemming, IV, p. 3.

¶ In 1854 Neale wrote his *Eaſter-day comes on but ſlowly*, No. XXIV in his 'Carols for Eaſter-tide,' but the muſic was incorrectly given. Beginning with Neale's ſecond ſtanza, *Of the hour that comes to ſever*, it occurs as No. 49 in 'Songs of Syon' (1909), the muſic-note agreeing with P. C. and harmonized by the Rev. G. H. Palmer. The Melody is in the Phrygian Mode. ¶ Egerton MS. 274 gives an entirely different (Dorian) tune. Dreves profeſſes to have copied the Melody from this Egerton MS., but if ſo, inaccurately: *cf.* 'Anal. Hymnica,' XXI, p. 214.

XXXIX. Castitatis specvlvm. ¶ Reprinted by Klemming, IV, p. 45, and thence copied into 'Anal. Hymnica,' XLV*b*, No. 202, p. 166. ¶ St. II, l. 3, *Lucretiæ natus*, as already obſerved above in the preface (p. xi) is a characteriſtic ſpecimen of the bad taſte of the Renaiſſance, and its affectation of claſſical paganiſms. 'The Son of Lucrece,' *i.e.* Jeſus, ſon of Mary. Elſewhere Our Lady is ſtyled 'Diana'; but, on the other hand, the uſe of Olympus and Tartarus for heaven and hell, may be found in the beſt Ambroſian Hymns.

St. V. *Tabulatis calceis* ſeems to mean 'in long pekyd ſchon,' 'in pointed ſhoes.' *Tabulatus* ſignifies 'tabulated' or 'boarded.' Perhaps, 'like Cheſs, or Backgammon boards.' At backgammon we ſtill ſpeak of making up our '*points*,' as having 'good or bad *tables*.' In Joh. Lichtenberger's

'Prognoſticatio' (Quentel), Cöln (1526), there is a remarkable wood-cut—the repreſentation of a young fop in the act of being ſtript of his ſecular garments, having his hair ſhorn, and his long-piked ſhoon ſhortened with a pair of ſciſſors. In the foreground of the picture, which is here reproduced, may be noticed dice and playing-cards, while his cheſs and

backgammon boards, the 'points' of which latter closely resemble the former shape of the young man's shoes, are already in flames. The wearing of 'piked shoon' was a continual source of minor trouble to the authorities of the Medieval Church. On the other hand, some suppose *tabulatis calceis* to mean shoes of 'chequered-pattern,' or perhaps 'with high heels.'

In St. VI, last line, Dreves reads *vt* for *et*; but the latter makes equally good sense and grammar.

¶ The Melody is probably in the Hypo-Ionian Mode, for which see 'The Cowley Carol Book' (1902), No. 55, where it has been harmonized by Mr. B. Luard Selby, and set to English words, *Holy Church must raise the lay*, a free translation of an eleventh-century sequence beginning *Carmen suo dilecto*.

Stanza II, page 67. *Boëtij studia.* The following passage seems to be here referred to: 'Quid autem de corporis voluptatibus loquar, quarum appetentia quidem plena est anxietatis, satietas vero pœnitentiæ? Quantos illæ morbos, quàm intolerabiles dolores quasi quendam fructum nequitiæ fruentium solent referre corporibus! Quarum motus quid habeat iucunditatis ignoro. Tristes vero esse voluptatum exitus, quisquis reminisci libidinum suarum volet, intelliget. Quæ si beatos explicare possunt, nihil causæ est, quin pecudes quoque beatæ esse dicantur quarum omnis ad explendam corporalem lacunam festinat intentio.'—*Phil. Consol., III*, 7. p. 64. Rud. Peiper, Lipsiæ, 1871.

XL. O Scholares discite. ¶ Dreves ('Anal. Hymnica,' XLV*b*, No. 201, p. 165) reprints Klemming, IV, p. 58, but fails to take notice of the earlier readings, quoted by Klemming, from 'Cod. vetus Wadstenensis J. VI, quartus in ordine, nunc Upsalensis 32.' As Klemming is itself a somewhat rare book, and as this Upsala MS. [V] is overlooked by Dreves, the Piæ Cantiones version has been collated with the older MS.; and the variations are here recorded.

Stanza IV, l. 3, [V] reads *faciunt* for *adigunt*; ll. 7, 8, Quid *eò flebilius* | *si tu, rex propicius, mittas vltionem?*

Stanza V, l. 1, [V] reads Regula *clausstralium* for *scholarium* (cloisters having made way for schools).

Stanza VI, l. 3, [V] reads *Omnia pertranseo ita quod*

non video; l. 5, *vos eſtis in ſtudio*; l. 6, *lite confidentes*. Stanza VII, [V] reads *Qui in terris proprium* | *vobis patrimonium* | *dedit ſpiritale*, which ſeems to require an inverſion of the order of the firſt two lines.

¶ *Jeſu, who in bitter pain*, No. 62 in 'The Cowley Carol Book' (1902), ſupplies original Engliſh words and harmonies to the PIÆ CANTIONES Melody, which is apparently written in the Hypo-Ionian mode.

XLI. SCHOLARES CONVENITE. ¶ Klemming, IV, p. 69, 'Anal. Hymnica,' XLV*b*, No. 200, p. 164. ¶ Stanza III, l. 2, the *Quinterna* is the zithern or guitar. The Statutes of the Academy of Vienna in Auſtria rule: 'Scholares non vacent magis tabernæ, dimicaturæ, aut *quinternæ*, quam Phyſicæ aut Logicæ ſeu ſacræ Facultati.' 'Let not the Scholars ſpend more time in the tavern, in tuſſling, or at the guitar, than over their Phyſicks, Logick, and Divinity.' See Du Cange, 'Gloſſarium,' V, p. 1077. *Quinternizare* is to play the cittern. ¶ The air is in the Phrygian ſcale.

XLII. DISCIPLINÆ FILIVS. ¶ Klemming, IV, p. 48; 'Anal. Hymnica,' XLV*b*, No. 206, p. 168. ¶ St. III, l. 1, *Quid nocet id perdere*, etc., ſeems to refer to St. Matt., x, 39, 'He that loſeth his life for my ſake ſhall find it.' Line 2, *Quidnam cutem vendere* is built on 'Satan's old ſaw' in Job, ii, 4, 'Skin for ſkin, all that a man hath will he give for his life.' Cf. Horace, Ep. I, ii, 29, and his '*curare cutem*,' to take care of one's ſkin, to make much of oneſelf. St. IV, l. 1, *Dulcia non meminit qui non guſtat triſtia*: cf. Boët, 'Conſ. Phil.,' II, pr. 4, 'In omni aduerſitate fortunæ, infeliciſſimum eſt genus infortunij fuiſſe felicem.' Cf. alſo S. Thom. Aq., 'Sum. Theol.' II, ii, 36, 1, 'Memoria præteritorum bonorum . . . in quantum ſunt amiſſa, cauſat triſtitiam'; and Dante, 'Inf.' v, 121, 'Neſſun maggior dolore | Che ricordarſi del tempo felice | Nella miſeria.' But here *Diſciplinæ filius* is recommended firſt to drink of the bitter cup, that the honey may taſte all the ſweeter afterwards, in the recollection of the paſt, for l. 2, *Mel* (*ut Plato cecinit*) *ſapit poſt abſynthia*. For the following note we are indebted to the Regius Prof. of Greek in the Univerſity of Cambridge, Dr. Henry Jackſon, Fellow of Trinity College. He writes:

'I cannot remember anywhere in Plato the equivalent of the *illuſtration*, "Mel ſapit poſt abſynthia." Moreover, according to Aſt's Lexicon, the words ἀψίνθιον and ὄξος (vinegar) do not occur in Plato. But you have an equivalent for the general ſentiment—'Dulcia non meminit qui non guſtat triſtia'—in 'Phædo,' 60, 13: ὡς ἄτοπον, ἔφη, ὦ ἄνδρες, ἔοικέ τι εἶναι τοῦτο, ὃ καλοῦσιν οἱ ἄνθρωποι ἡδύ· ὡς θαυμασίως πέφυκε πρὸς τὸ δοκοῦν ἐναντίον εἶναι, τὸ λυπηρόν, τῷ ἅμα μὲν αὐτὼ μὴ ἐθέλειν παραγίγνεσθαι τῷ ἀνθρώπῳ, ἐὰν δὲ τις διώκῃ τὸ ἕτερον καὶ λαμβάνῃ, σχεδόν τι ἀναγκάζεσθαι λαμβάνειν καὶ τὸ ἕτερον, ὥσπερ ἐκ μιᾶς κορυφῆς συνημμένω δύ' ὄντε.' ('How ſingular is the thing called pleaſure, and how curiouſly related to pain, which might be thought the oppoſite of it: for they are never preſent to a man at the ſame inſtant, and yet he who purſues either is generally compelled to take the other; their bodies are two, but they are joined by a ſingle head')—tr. by B. Jowett, 'Plato's Dialogues,' vol. II, p. 198. Chaucer here is much to the point:

> For how might ever ſweetneſſë be knowë
> To him that never taſted bitterneſſë?
> [Troilus and Criſeyde, Book I, ll. 638-9.]

St. IV, l. 3, *Nam Mattheus concinit*, etc. The paſſage alluded to is apparently St. Matt., x, 28, 'But rather fear him who is able to deſtroy both ſoul and body in hell.'

¶ The Melody is in the Ionian mode.

XLIII. In stadio laboris. ¶ Klemming, IV, p. 52, and Dreves, XLV*b*, No. 187, p. 155. ¶ 'Give me neither poverty nor riches' (Prov. xxx, 8) is the burthen of this ſong. ¶ This remarkable Melody (in the Dorian mode) and charming metre inſpired Neale to write *The Morning of Salvation* (No. XX in his 'Carols for Eaſter-tide' (1854, and harmonized by the Rev. T. Helmore). Thence it was adopted by 'The Cowley Carol Book' (1902), No. 49.

XLIV. Schola morvm florvit. ¶ Klemming (IV, p. 66) 'Anal. Hymnica,' XLV*b*, No. 207, p. 169. But the Editor of the laſt-named volume has overlooked ſeveral printer's errors. In St. I, it ſhould be *mox*, inſtead of '*mos* timore defluo'; in St. II, *inſtruxit* is given inſtead of *inſtruit*; and in

St. V, *ſunt* inſtead of *ſint*. ¶ The Melody is in the Phrygian mode. Unfortunately, the Piæ Cantiones muſic is alſo incorrectly printed on page 174 of the above volume of 'Anal. Hymnica.'

XLV. Svm in aliena provincia. ¶ Klemming, IV, p. 71, prints this *Cantio* with ſeveral older readings taken from the Codex vetus Wadſtenenſis MS. 32, now at Upſala.

In Stanza IV, laſt line, this MS. reads, *Sed ſum unus pauper ſtudens;* in Stanza V, laſt line, *iam factus ſum ut aratro.* ¶ Dreves, XLV*b*, No. 208, p. 170, quoting Piæ Cantiones, begins thus, *Aliena provincia.* On page 174, his rendering of the Piæ Cantiones Melody, in the firſt two lines, is again very far from accuracy. ¶ The Melody is in the Dorian mode, harmonized in 'Songs of Syon,' No. 414c. ¶ The Latin words require care in ſinging, for there are ſeveral redundant ſyllables in the third and fifth verſes as well as in the firſt. But if the Maſter of the Quire will only underſtand that this is a 'Long Metre' compoſition, he will have little or no difficulty in diſpoſing of the extra ſyllables. The falſe accents of Stanza IV, Milés eſſém, équitaſſém, etc., and the ſtrange liberties taken with the ſecond, Per té, Deús nos ſáluauit, et á morté libérauit, will ſhock the ear of the claſſical ſcholar.

XLVI. O Scholares voce pares. ¶ An invitation to the dance and banquet. See Klemming, IV, p. 63; Dreves, XLV*b*, No. 209, p. 170. Mentioned by T. Norlind, p. 16. ¶ For Neale's words, *Days grow longer, ſunbeams ſtronger*, ſee 'Carols for Eaſter-tide' (1854), No. xix, and 'The Cowley Carol Book,' No. 58. ¶ The Melody is in the Eighth Gregorian mode, *i.e.*, the Hypo-mixo-lydian. Dreves, XLV*b*, p. 174, gives the muſic-note correctly.

XLVII. O qvam mvndvm, qvam ivcvndvm. ¶ On Peace and Concord. Klemming, IV, p. 76; Dreves, XLV*b*, No. 203, p. 167. ¶ In the Ionian mode, that is, the Modern Major Scale of C. It may be found harmonized and ſet to Engliſh words in 'The Cowley Carol Book,' No. 29.

XLVIII. Lætemvr omnes socij. ¶ Klemming, IV, p. 75;

'Anal. Hymnica,' XLV*b*, No. 204, p. 167. ¶ The Melody is in the Æolian mode.

XLIX. Zachævs arboris ascendit stipitem. ¶ A Church Dedication Feſtival *Benedicamus Domino*, here labelled 'hiſtorical' becauſe it tells the ſtory of Zaccheus. It is of Bohemian origin, appearing in Dreves, I, No. 147, p. 149. It is found (i) in the 'Graduale von Jiſtebnicz' of the beginning of the fifteenth century, a MS. in the Böhm. Mus. at Prag. [D]; and (ii) in MS. X.E.2 of the beginning of the ſixteenth century, in the Univ. Libr. alſo at Prag. [E].

In Cod. Bruxellen. 8860-67, ſec. x initio, there occurs at the end of a hymn, 'Zachæus per fidem | aſcendit arborem | ut tranſeuntem | videret Dominum' (Dreves, XII, No. 2, p. 14).

In Stanza III of Piæ Cantiones, the older MSS. read *Illique pandens* inſtead of *Illic perpendens*, which latter is probably corrupt. In Stanza V, l. 1, Piæ Cantiones follows the 'Jiſtebnicz Gradual,' D, while E reads *Ergo de tali*. Between the firſt and ſecond verſes of Piæ Cantiones the Bohemian MSS. both inſert two diſtichs: (a) *Jeſus dum tranſiens ſurſum reſpiceret | Zachæo imperauit ut deſcenderet.* (b) *Zacchæe, feſtinans deſcende huc ad me | Quia in domo tua volo manere.* E gives no Doxology. D has a different one from Piæ Cantiones, viz., *Laus tibi ſit et honor ſancta trinitas | , Deo dicamus infinitas gracias.*

¶ The ſetting for two voices is ingenious and pleaſing; quoted by T. Norlind, p. 18, as an intereſting example of an early Carol in Rondo form. ¶ Klemming, IV, p. 92.

L. Homo qvidam rex nobilis. ¶ Klemming, IV, p. 87; 'Anal. Hymnica,' XLV*b*, No. 186, p. 154. ¶ Parable of the Great Supper in verſe (St. Luke, xiv, 16-24). Petri claſſes it amongſt his 'Cantiones Hiſtoricæ.' In a modern reprint (Stockholm, 1862) of a Swediſh Pſalmboken of 1536 there is to be found a faithful tranſlation of *Homo quidam rex nobilis* in this metre, and, like Piæ Cantiones, in fourteen ſtanzas, beginning, *En riker man, wellogher han.* It occurs, alſo in the vernacular, in 'Then Swenſka Pſalmeboken' of

1572, fol. liiii. Rhezelius (1619), p. 264, directs that a Carol beginning *En lijknelſe klar | och uppenbar* is to be ſung 'under the Nother: *En riker man | weldigh år han*'; *i.e.*, to the tune of *Homo quidam rex nobilis.* ¶ It may be ſung to Neale's original Engliſh words, *Give ear, give ear, good Chriſtian men* ('Carols for Eaſter-tide,' 1854, No. XVI), but there the muſic is incorrectly given; and in 'The Cowley Carol Book' (1902), No. 45, to be brought into conformity with Piæ Cantiones, the laſt two bars require reviſion. ¶ The Melody is written in the Hypo-Ionian mode.

LI. In vernali tempore. ¶ Klemming, IV, p. 81; 'Anal. Hymnica,' XLV*b*, No. 210, p. 171. In ſpite of Petri's Preface, '*Quamuis interim negari non poſſit, cum omnia hæc rythmica potius ſint quàm poetica*,' etc., this lyric alone (in praiſe of Spring time) proves that he took an extremely modeſt view of the poetical beauty of at leaſt one of the contents of his book. ¶ In 1853 Neale wrote his admirable Chriſtmas Carol, No. X, *O'er the hill and o'er the vale*, but again the muſic was miſunderſtood. In 'The Cowley Carol Book,' No. 16, the neceſſary corrections have been made. ¶ This is a fine example of an Hypo-Dorian mode Melody; it is copied without miſtake in Dreves, XLV*b*, p. 175.

¶ It is on record that Herr Otto Goldſchmidt and Madame Goldſchmidt (*née* Jenny Lind, a Swede) were in the habit of having carols ſung in their houſe in London ſeveral times in the year. On the Feaſt of the Epiphany they made a point of ſinging *O'er the hill and o'er the vale* to this lovely Piæ Cantiones Melody.

LII. Tempvs adest floridvm. ¶ Klemming, IV, p. 83; 'Anal. Hymnica,' XLV*b*, No. 211, p. 171. ¶ The Melody (in the Hypo-Ionian mode) in Rhezelius (1619), p. 142, is ſet to Swediſh words: *Then luſtige tijdh nu år.* For this Piæ Cantiones tune Neale wrote his now well-known *Good King Wenceſlas look'd out*, 'Carols for Chriſtmas-tide' (1853), No. XI. In the above-named volume of 'Anal. Hymnica,' p. 176, in the laſt bar of the laſt line C and F ſhould be ſemibreves, not minims. ¶ On p. 88, firſt ſtanza, l. 3, it is probable that the rel. pronoun *quæ* had been omitted between the words *Gramina & plantæ* and *hyeme quieſcunt.*

SVPPLEMENTVM

¶ It is to be noticed that hitherto many of the PIÆ CANTIONES Melodies [from I-LII] have been purpoſely tranſpoſed, for reaſons already notified in the Preface of this Book. Thoſe, however, that follow in the SVPPLEMENTVM [except LIII, LV and LXXIII], are printed each in their original Clef. It was originally intended to publiſh only a ſelection of Petri's PIÆ CANTIONES, and thoſe which were eaſieſt; but later on it was decided to reprint all. This is the Editor's apology for the ſize of this Supplement.

LIII. DE RADICE PROCESSERAT. ¶ Reprinted from PIÆ CANTIONES in Klemming, II, p. 18; and in 'Anal. Hymnica,' XLV*b*, No. 168, p. 135. ¶ In the ſecond line of the refrain, 'Flos Chriſtus eſt,' 'Anal. Hymnica' wrongly reads *veraciter* for *ſuauiter*. In St. II, in the phraſe, 'Hoc eſt corpus meum,' 'meum' is *extra metrum*. ¶ Apparently a Lydian mode Melody with B moll.

LIV. LÆTETVR IERVSALEM. ¶ Klemming, II, p. 31; 'Anal. Hymnica,' XLV*b*, No. 164, p. 133. ¶ In St. I, l. 4, Dreves wrongly reads, 'natus eſt à filia,' repeating and making 'filia' rhyme with 'filia' in l. 2; in St. II, l. 3, he alters PIÆ CANTIONES *mitigatur* into *irrigatur*. ¶ The tune (in the Ionian mode) is printed as it ſtands (G on the middle line). In Rhezelius (1619), p. 48, the tune is ſet to the Swediſh words, *Frögde ſigh Ieruſalem*.

LV. AVTOR HVMANI GENERIS. ¶ Klemming, II, p. 74; 'Anal. Hymnica,' XLV*b*, No. 175, p. 140. ¶ On p. 96 *exſoluit quæ non rapuit* is an echo of a ſimilar phraſe in 'Cedit hyems eminus' (No. XVII above, p. 24), *ſoluit quæ non rapuit*. ¶ Several miſprints of Dreves ought to be here noticed. In the above volume of 'Anal. Hymnica,' in St. I*a*, on p. 140, he reads *mirabilis* inſtead of *mirabili*; on p. 141, St. I*b*, he reads 'vitæ veræ perfice, nos *aſpice*,' inſtead of 'vitæ veræ perfice nos *apice*'; in St. 3*b*, he needleſſly ſuggeſts (*re*)*quies* for *quies*; in St. 5*a*, he reads *dignis lucis dotibus* inſtead of *dignis locis*, *dotibus*; and in 6*a*, *pertinacia* for *peruicacia*. ¶ The Melody is in the Ionian mode, or the Lydian

mode, with B moll, tranſpoſed. ¶ In free imitation of this ſequence (for ſuch it really is), Neale wrote *The foe behind, the deep before*, No. XXII in 'Carols for Eaſter-tide' (1854). He began in the middle of 'Autor humani generis,' ſtarting at the words 'Sic morte mortem deſtruis,' page 102. Neale's words have been much admired, but have had no chance of being heard to full advantage, for again the Melodies of Piæ Cantiones were miſinterpreted, the law of the ligature being miſunderſtood, ſo that the above-named ſetting in 'Carols for Eaſter-tide' cannot honeſtly be recommended.

¶ In Hymns, Ancient and Modern (1904), No. 159, part of *The foe behind* has been correctly given, ſo far as it goes; except that in the muſic of the third bar on page 253 (H. A. and M.), the ligature is, for once, diſregarded. But a compariſon with Piæ Cantiones, and with 'Carols for Eaſter-tide' (1854), will ſhow that ſeveral of the moſt beautiful refrains of the muſic in the latter part of this *Cantio*, beſides ſome of the very beſt of Neale's words, have been, for ſome reaſon, unfortunately omitted.

LVI. A dextris dei Dominvs. ¶ Klemming, II, p. 70*b*; 'Anal. Hymnica,' XLV*b*, No. 171, p. 137. Conſidered by Dreves as *De Natiuitate Domini*, but in Piæ Cantiones *De Paſſione Domini*. ¶ For another and ſhorter form of this *Cantio* ſee 'Anal. Hymnica,' XX, No. 120, p. 104. This is taken from Cod. Maihing. (ol. Kirchenheimen.), II, 2, 8° 13, ſec. xvi [M]. Of its three ſtanzas only the firſt and third at all correſpond with Piæ Cantiones. In St. I, M reads *initio qui ſedet*; and in refrain 'Roſam ſpina parit' M's reading, *expers pœnæ*, is much to be preferred before Piæ Cantiones *ſanctam uerè*, which latter fails to rhyme with *fluunt venæ* and *dicat benè*. For further variations ſee 'Anal. Hymnica,' XX. ¶ The tune, in the Phrygian mode, is printed here, as in Piæ Cantiones, in the Tenor Clef.

LVII. Amoris opvlentiam. ¶ Klemming, II, p. 71; 'Anal. Hymnica,' XLV*b*, No. 174, p. 139. In St. I, the latter reads *et exſul*, inſtead of *vt exul*. ¶ The Melody is chiefly remarkable for its wide range beyond the ſtrict limits of the Dorian mode; and alſo for its much ſyncopation.

LVIII. Ætas carmen melodiæ. ¶ The words are reprinted by Klemming, II, p. 81. ¶ An interesting specimen of early three-part writing. The Discantus is written in the Alto Clef, the lower part in the Barytone Clef. All three parts sound melodious.

LIX. Cedit hyems eminvs. ¶ Transposed into the G Clef, the Tenor part of this *Cantio* has already appeared in the previous part of this work, see No. XVII. No. LIX may be considered as affording a *locus pœnitentiæ*, where the Tenor is restored to its proper Clef, with the addition of the Discantus and the Bassus. The latter contains the original *Canto Fermo*, which, however, gradually made way for the more melodious Tenor. In 1531 the Bass had not yet been ousted, but by 1582, as proved by Piæ Cantiones, it had undergone some modifications, probably for contrapuntal consideration's sake. In Germany it is known as *Weltlich Ehr und zeitlich Gut*. For Michael Weisse [geburtig von d'Neisse], and older versions of this Bohemian air, see Zahn, VI, p. 11; also III, No. 4971 *a* and *b*. For other two- and four-part settings see Zahn, Nos. 4973-5, including one by M. Prætorius (1609), where the old Bass Melody has disappeared. In 1619, Rhezelius, p. 94, prints the Tenor only, exactly as it stands in Piæ Cantiones, but ignores the Bass. Joh. Seb. Bach has taken the Tenor as a fresh Melody, and harmonized it accordingly. See his '371 Vierstimmige Choralgesänge,' No. 211.

LX. Ivcvndare ivgiter. ¶ See above, No. XVIII, where, on the assumption that the chief Melody lay in the Tenor, the latter only was printed, but transposed, for convenience' sake, into the G Clef. Here, however (No. LX), will be found the Descant and Bass as well as the Tenor, all in their original Clefs. It is possible, after all, that the principal Melody is borne by the Bass. All the parts are written in the Dorian Maneria, authentic or plagal.

LXI. Iesv dvlcis memoria. ¶ A Cento, consisting of three stanzas of five lines apiece, rhyming *aabbb*, from the well-known Hymn generally attributed to St. Bernard of Clairvaux (1091-1153); see Julian, pp. 585 (ii), 1536

(ii),

(ii), and 1656 (ii). 'But Dom. Pothier has found this hymn, in MSS. of the eleventh century, aſcribed to a Benedictine Abbeſs; ſo St. Bernard's claim to the authorſhip, always a doubtful one, is now diſproved' ('Revue Grégorienne,' X, p. 147). [Frere in 'H., A. and M.' (1909), p. 356.] ¶ St. III of Plæ Cantiones is corrupt. It reads, *Jeſu mi eſſentiam*, but in the preſent work it has been reſtored to '*Jeſu, mi bone, ſentiam*, for which there is good authority. ¶ Lovers of old-faſhioned polyphonic muſic of the ſixteenth century are at liberty to write and print theſe four parts in cloſe ſcore, and hear how they ſound. But it muſt be confeſſed that for *Jeſu dulcis memoria* more pleaſing melodies and ſettings than theſe might eaſily be found. ¶ The *Canto Fermo* is apparently in the Tenor; a Dorian mode Melody.

LXII. O dvlcis Iesvs. ¶ A fragment of ſome Paſſiontide or Eaſter Sequence. Dreves ('Anal. Hymnica,' XLV*b*, No. 179, p. 147, footnote) conſiders that it was, accidentally or purpoſely, inſerted in 'Laus Virginis' (ſee No. LXVII of the preſent work), coming immediately before the words *Eya, ſolari facie* (p. 158). The Sequence having been reſtored to its original form, by the aid of Dreves, it ſeemed beſt to remove theſe words, which, as teſtified by the muſic, were out of place in the middle of 'Laus Virginis,' and to print them here ſeparately. ¶ Unlike the words, the Melody is part of 'Laus Virginis.' It belongs to the Dorian mode.

LXIII. Qvando Christvs ascenderat. ¶ Lucas Loſſius, in his 'Pſalmodia, *hoc eſt*, Cantica Veteris Eccleſiæ' (1553), p. cxviii, informs us that this was a 'Benedicamus, correctum per Hermann: Bonnum,' *i.e.*, by Hermann Gude, of Lubeck, Lutheran. ¶ For the text ſee Loſſius (1561, 1569, and 1579), alſo Wackernagel, I, p. 281. ¶ For the tune refer to Loſſius, 1561 and 1569 editions, p. 136; 1579 edition, p. 144; or Zahn, II, No. 2581. It is a Phrygian mode Melody.

LXIV. [Benedicite] Tres personas trinitatis. ¶ Klemming, II, p. 2, Dreves ('Anal. Hymnica,' XLV*b*, No. 172, p. 138) points out (i) that 'Das Lied iſt ein ſ.g. *Benedicite*, d.h. ein Tiſchgebet für das gemeinſchaftliche Weihnachtſ-

mahl der clericuli'; (ii) that it really begins with the words *Tres perſonas Trinitatis*. ¶ The Melody is in the Æolian mode, or the Firſt mode (Dorian) tranſpoſed.

LXV. Bene qvondam dociles. ¶ Klemming, II, p. 3; 'Anal. Hymnica,' XLV*b*, No. 178, p. 144. ¶ The acroſtic ſpells the Author's Chriſtian name: Bircervs. Poſſibly Bircerus Gregorij, Abp. of Upſala (1366-83), author of many hymns, *e.g.*, 'Dies ſalutis agitur' (in honour of St. Birgitta), 'Botuidi laudes colere,' 'O turris fortitudinis,' 'Vale, robur debilium,' quoted by Klemming, I, pp. 21, 58, and 59, of his 'Hymni, Sequentiæ et Piæ Cantiones' (1885), copied from the 'Strengnäs Breviary,' Stockholm (1495).[1] ¶ Notice that the laſt line of every ſtanza is, or elſe profeſſes to be, a perfect Hexameter. Piæ Cantiones text is not always to be truſted; for inſtance in St. II, l. 4, it reads *Affirmarunt*, when *affirmant*, as pointed out by Dreves, is the right word; St. III, l. 1, the acroſtic would be ruined if *Vident* is to be read inſtead of *Rident*; St. IV, l. 4, the order of the words *pariter* and *ſunt* is inverted; in St. VI, l. 4, the reading of *Verum Deus* for *Sed Deus* makes the Hexameter, already bad enough, worſe than ever; in St. VIII, l. 4, *nos* after *puros* is redundant. ¶ A Phrygian mode Melody.

LXVI. Florens ivventvs virginis. ¶ For Petri's 'corrected' verſion of this Song in honour of our Lady ſee Piæ Cantiones itſelf, or Klemming's reprint thereof, II, p. 23. In the preſent work the older form, reſtored by Dreves in 'Anal. Hymnica,' XLV*b*, No. 163, p. 131, has been chiefly adopted. In Piæ Cantiones *Florens iuuentus virginis* falls under the heading of 'Cantiones de Natiuitate Domini.' ¶ The following are Petri's alterations: on p. 139, l. 4, *virum* for *viro*, but either is good Latin; p. 140, l. 2, *qui* for *quæ*; p. 141, l. 5, *portum* for *portus*; and p. 142, l. 1, Petri reads *ſpem* for *ſpes*, and l. 5, *et ſchola*; Dreves, *eſt ſchola*; p. 143, l. 1, Petri reads *ſcientiam* and *rhetoricam*, where Petri has *ſcientia* and *rhetorica*; alſo, l. 2, Petri reads *hunc* for

[1] More compoſitions of Bircerus Gregorij are to be ſeen in 'Anal. Hymnica,' XXV, p. 181; XXXVII (?), No. 151; XLII, No. 192; XLIII, Nos. 167, 174 and 175.

hanc;

hanc; l. 5, *Chriſte, nate ex domina*, inſtead of *O ſanctiſſima domina*; p. 145, l. 1, *ductor gregis* and *doctor legis*; p. 146, l. 2, *orans* for *ora*, where the imperative is required; p. 147, l. 3, *pater miſericordiæ*; p. 149, l. 3, *et melodum*, where Dreves prefers *ut melodum*.

¶ The Melody is in the Ionian mode. On p. 173 of the ſame volume of 'Anal. Hymnica' Dreves prints the firſt few pages of the Piæ Cantiones Muſic; but theſe abound in miſtakes.

LXVII. Lavs virginis. ¶ As reſtored by Dreves ('Anal. Hymnica,' XLV*b*, No. 179, p. 145). For Piæ Cantiones 'corrected' form ſee the Book itſelf, or Klemming's reprint, II, p. 33. Theſe are P. C.'s alterations: p. 150, l. 2, *natus carens*, thus ſpoiling the rhyme, as demonſtrated by *totis votis* below; p. 151, l. 3, *prædeſtinatus* for *prædeſtinata*; l. 4, *ſanctus* for *ſancta*; *ortus* for *orta*; *præcognitus*, *qui*, and *præditus*, maſculine for feminine. Page 152, l. 5, *Sophia* for *Maria*; p. 153, l. 1, *hora* for *orta*; alſo *regem tuum patrem*, which fails to rhyme with *et roſarum milia*, but *regem nati filia* does. P. 154, l. 3, *tu es virtutum* for *tu es virtutis*; p. 156, l. 5, *O ſancta domina* rhymes with *tu noſtra nomina*, but not ſo with *O nate Mariæ*; p. 157, l. 1, *Patri commenda* in lieu of *Nato commenda*; l. 8, *qui dignitatis*, inſtead of *quæ dignitatis*; p. 158, l. 3, *O dulcis Jeſus* was here wrongly inſerted after the words *tenes arcem cælorum* [ſee notes on Cantio LXII ſupra]; l. 3, *ſplendens nate regina*; p. 159, l. 1, *fili regis* inſtead of *mater regis*; *ſis dux gregis*; l. 6, *Patri Domino*; p. 160, l. 1, *qui te dediſti pretium*; l. 2, *da quoque in te*; p. 161, third line, Dreves reads, *Chriſto*, P. C., *Chriſti*. ¶ P. 156, l. 4, Petri reads *Joel* for *Jael*. ¶ The varying ſtrains of this *Cantio* (Dorian mode) are no leſs beautiful than the words.

LXVIII. Vnica gratifera. ¶ For the Reviſed Verſion of this *Cantio*, 'improved' by ſome profeſſor of the 'new religion,' ſee Piæ Cantiones (1582), repeated by Klemming, II, p. 49. The 1910 edition follows the old verſion, as reſtored in 'Anal. Hymnica,' XLV*b*, No. 181, p. 149. The following are Petri's alterations of the older work: p. 163, l. 1, *Chriſte roſa* for *virgo roſa*; l. 5, *gaude, Chriſte mirabilis* for *gaude, mater mirabilis*; p. 164, l. 10, *pater miſericordiæ*; p. 165,

l. 8,

l. 8, *caſte* for *caſta*; *domine* for *domina*; p. 166, ll. 6, 8, the order of the lines *pium patrem oſtende* and *ab hoſtibus defende* is inverted; *patrem* is ſubſtituted for *matrem*. ¶ This *Cantio* is alſo ſet to a ſeries of melodies, all in the Dorian mode.

LXIX. Paranymphvs adiens. ¶ Of Bohemian origin. ¶ Klemming, II, p. 40, reprints the Piæ Cantiones verſion. For an older form, taken from the Prag. MS. VI, B. 24, of the firſt half of the ſixteenth century, ſee 'Anal. Hymnica,' I, No. 43, p. 83. This MS. varies from P. C. in the following ways: by reading in St. I, *adijt* for *adiens*; *nymphulæ* for *nymphale*; St. III, *Pſallat ergo* concio | *tota cleri cum iubilo* | *nato regi neophico*. ¶ The two-part ſetting is in the Phrygian mode. But according to Dreves ('Anal. Hymnica,' I, p. 199, No. XXV) theſe two melodies are written in the Dorian mode.

LXX. Parce virgo spes reorvm. ¶ Piæ Cantiones, copied by Klemming, II, p. 60, had greatly altered this ancient 'Carmen Mariale.' This is how it ſtands in the above-named books:

St. I. Parce Chriſte ſpes reorum pœnitenti ſeruulo
ipſum ſoluens à ſuorum delictorum vinculo,
Potes enim quantum velis: ergo parce Domine
Ad quid namq̃ te fidelis ſi careret crimine
inuocaret? nec tu fores tantò dignus ſolio
ni fuiſſent peccatores & Patrum tranſgreſſio
Etſi pœnam culpa poſcit, culpam delet gratia
cum ſit maior qui ignoſcit, quàm is cui ſit venia.

St. II. Ivcundare gloria: reis vena veniæ
Ieſu Chriſte, cæcis via, fons & dator gratiæ
huc intende, condeſcende pijs quæſo precibus
ac faueto vultu læto meis ſupplicatibus
Dei Nate, Fili grate Patris qui te fecerat.
Nunc Natura ſua iura mutare ſtupuerat
Chriſte frater, tua mater virgo viri neſcia.
Stella ſolem parit prolem, cuius erat filia.

¶ The hereſy concerning our Lord's Divinity in St. II, l. 5 (already alluded to on p. xii of our Preface), made it impoſſible to aſk orthodox Chriſtian people to ſing or ſay the above Piæ Cantiones verſion. So, inſtead thereof, we give the more correct form of *Parce virgo*, found by Dreves in

Cod. Taurinen. Reg., 11 (ol. S. Jacobi Leodien.), ſec. xiii; ſee 'Anal. Hymnica,' XX, No. 218, p. 169.

¶ The Piæ Cantiones ſetting for two voices is apparently written in the Phrygian and Hypo-Phrygian, the third and fourth modes, tranſpoſed. According to Dreves, the aforeſaid Cod. Taurinen. contains a three-part ſetting of the ſame, or of ſome other, tune.

LXXI. Nvnc floret mendacivm. ¶ Klemming, IV, p. 38; Dreves, XLV*b*, No. 193, p. 160, but in St. II, l. 1, the latter reads *ſuppeditatur* for P. C.'s *ſub pede datur*, and omits & before *vſura Sathanæ*, needleſſly, for Petri has provided an extra note for this &. Dreves is of opinion that three lines of words have been loſt after *ſenſu abutuntur*. ¶ The Melody is written in the Æolian mode, or perhaps in the Dorian mode tranſpoſed.

LXXII. In hoc vitæ stadio. ¶ Klemming, IV, p. 19; Dreves, XLV*b*, No. 189, p. 157. ¶ 'Of the miſeries of this ſinful world.' It muſt be noticed that each ſtanza concludes with a tolerably good Hexameter, followed by a Pentameter, in *Leonine verſe*; *i.e.*, 'A kind of verſe much uſed in the Middle Ages, conſiſting of hexameters and pentameters, in which the final word rimes with that immediately preceding the caeſural pauſe. Prob. named from ſome Mediæval poet called Leo (or Leonius) who made uſe of this kind of verſification: for conjectures as to his identity ſee Du Cange.' (Murray's Engliſh Dict., Oxford, 1903; vol. vi, p. 203, col. 2, under Leonine 2.) ¶ The Melody is another example of the Phrygian ſcale.

LXXIII. Iam vervs amor expiravit. ¶ Klemming, IV, p. 8; 'Anal. Hymnica,' XLV*b*, No. 197, p. 162, beginning, 'Verus amor exſpirauit' (the initial *Iam* being omitted alike in Strophè and Antiſtrophè). Dreves obſerves that the laſt two ſtanzas but one, beginning *Maior cedit et obedit*, bear ſtrong reſemblance to Stanzas III and IV of *Jeremiæ prophetiæ* (ſee No. LXXIV of this book). ¶ The Melody is in the Phrygian mode.

LXXIV. Ieremiæ prophetiæ. ¶ Klemming (IV, p. 26),

nearly

nearly always correct, nevertheleſs here reads in St. I, *vox in Roma*, inſtead of *vox in Rama*. Dreves ('Anal. Hymnica,' XLV*b*, No. 196, p. 162) remarks that St. III and IV alſo occur towards the latter end of *Iam verus amor expirauit* (ſee No. LXXI, above). ¶ The plainſong of this two-part ſetting (in the Dorian mode) is ſuppoſed to lie in the Baſs.

LXXV. Olla mortis patescit. ¶ *Ad clerum.* ¶ Klemming, IV, p. 54; 'Anal. Hymnica,' XLV*b*, No. 205, p. 168. ¶ The acroſtic ſpells Olavvs. The thirteenth Abp. of Vpſala was Olaus *ſapiens* († 1333), ſee Eric Benzelius' 'Monumentorum,' p. 40; the ſame authority mentions Olaus Laurentij (magnus rhetor), the twentieth Abp. of Vpſala († 1438); while Dreves ſuggeſts Olaus Magni, Bp. of Åbo († 1460); but Olaf was an extremely common name. ¶ In St. II, laſt line, Dreves reads *aræ ſe vult dicare*, inſtead of Petri's better reading *ære ſe vult ditare*. ¶ The tune is in the Dorian mode.

LXXVI. Regimen scholarivm. ¶ Klemming, IV, p. 65. Text not printed in Dreves, but in 'Anal. Hymnica,' XLV*b*, p. 14, reference is given to Klemming, and this ſhort poem is deſcribed as being doubtleſs only a Torſo. *Regimen ſcholarium* is mentioned by T. Norlind ('Svenſk Muſikhiſtoria,' 1901, p. 18), in connection with the ſubject of Diſcantus and Organum. The laſt line, *Ut mea prædicta tanto non agmine victa*, is another inſtance of a Leonine Hexameter, ſee No. LXXIII above. ¶ The chief Melody (in the Dorian mode) is in the Baſs.

LXXVII. Ramvs virens olivarvm. ¶ Acroſtic, Ragvvaldvs. Reprinted by Klemming, IV, p. 93, and by Dreves, 'Anal. Hymnica,' XLV*b*, No. 85, p. 153. ¶ An hiſtorical *Cantio* in praiſe (i) of S. Henry, the Engliſhman, Abp. of Upſala, Ap. of Finland and Martyr; (ii) of S. Eric of Sweden, King and Martyr. ¶ Firſt, of S. Henry. Born in the early part of the twelfth century, he preached the Faith in Norway with his kinſman Nicolas Breakſpeare (afterwards, in 1158, Pope Adrian IV). After the conqueſt of Finland, King Eric determined to avenge himſelf on that country of pirates and freebooters, in no worſe way, how-

ever, than by teaching his new ſubjects the Chriſtian Religion. For this difficult taſk Henry, Abp. of Upſala, was choſen. The converſion of the Finns followed, but it was purchaſed with the life-blood of S. Henry. So many of his ſucceſſors, Biſhops of Finland, received the crown of martyrdom that the ſaying aroſe *Epiſcopus in Finlandia non ad honorem ſumptus, ſed expoſitus martyrio reputatur.* S. Henry ſuffered on 19th January, 1151. His relics were had in veneration at Upſala until the Reformation, when they ſcattered to the four winds. Hymns, Invitatories, Antiphons, and Reſponds, taken from old Swediſh MSS. and from early printed Service-books, may be found in Klemming, I, pp. 126, 127, 133, and 136; and in 'Anal. Hymnica,' XLII, Nos. 238 and 239; XLIII, Nos. 289-294. He is deſcribed as *ortus in Britannia; præſul inſignis; patronus Finlandiæ*, etc. ¶ Next, of S. Eric, the ninth King bearing that name, and one of the Patron Saints of Sweden, worthy to be claſſed with S. Edward the Confeſſor, King of England, and with S. Louis, King of France. After a ten years' reign, he alſo fell a martyr to the Faith of Chriſt (18th May, 1151). His ſhrine remains to this day at Upſala, undefaced. Sacred poems in praiſe of this monarch may be ſeen in Klemming, I, p. 91, and in 'Anal. Hymnica,' XXV, No. 11, and elſewhere. He is deſcribed as *iuſtus; illuſtris; rex deuotus; Dei amicus; humilis; honeſtus; patiens; pius atque modeſtus.*

¶ It is comparatively well known that Germany owes much of her Chriſtianity, under God, to the zeal and labours of Britiſh, Scottiſh, and Iriſh monks, ſuch as SS. Boniface, Willibrord, Swibert, Burchard, Kilian, Willibald, Lullus, and others who, in the ſeventh, eighth, and ninth centuries, left the Weſtern Iſles to uproot Paganiſm and to plant the Croſs in foreign lands. They went forth, with the love of Chriſt in their hearts, with their lives in their hands, and with the Songs of Holy Church on their lips. It is a matter of hiſtory that it was Britiſh monks who founded Biſhoprics, Monaſteries, Univerſities, and Quire-ſchools, *e.g.* at Aichſtadt, Bobbio, Erfurt, Köln, Mainz, Nürnberg, Paris, Paſſau, Pavia, Regenſburg, St. Gallen, Wien, and Wurtzburg. But it is not ſo fully recognized that the nations of Scandinavia—Norway, Denmark, and Sweden—are alſo indebted to Engliſhmen for their knowledge of the Catholick Faith.

Yet the old Swedo-Finniſh Office-books record the names of ſome of the Engliſh miſſionaries who were inſtrumental in the converſion of that part of Europe:

(i) S. Sigfrid, of York, afterwards Bp. of Wexiö in Gothland († 1045). He is deſcribed as *Hic Anglicus angelicus; Anglie ortus | ut ſydus Swecie | præclarum radiauit; Sigfridus, dictus ſignifer | et dei verus armiger.* The King of England Mildredus, *i.e.*, Edred, is requeſted by King Olaf to ſend over a teaching prieſt. Sigfrid volunteers to go. *Rex Mildredus aggregatis | Anglicanis tunc prelatis | querit, quis ad Swecie | eſſe velit de prefatis | patribus eccleſie | qui ad fidem trinitatis | ducat gentes in peccatis | datas ydolatrie.* And again Sweden thanks God, *qui Sigfridum his aduexit | oris olim ab Anglia.*

(ii) S. Dauid, Ap. of Weſtmanland. Of him it is recorded, *Hunc Anglia progenuit | claris ortum parentibus | qui veritatem docuit | Suecos dignis virtutibus*; that he was *piorum pius filius | parentum Dauid inclytus.* They inquire, What brought him to Sweden?

℟. Pater Dauid, ſtirpe clarus,
vita iuſtus, arte gnarus,
digna proles Anglie,
cur veniſti de remotis,
in indoctis Suenis, Gottis
viam vite querere?

His anſwer is,

℣. Vidi claras margaritas,
licet luto delinitas
iacentes in puluere;
derelictis regno, patre,
rebus charis atque matre,
has volebam emere.

(iii) S. Eſkill, Bp. and M., Ap. of Sudermanland, kinſman of S. Sigfrid of York (12th June, 1069). He is praiſed no leſs highly than SS. Sigfrid and Dauid; witneſs the following lines:

(*a*) Laudent Sudhermannie | pueri parentem | in prole Britannie | lapſos erigentem.

(*b*) Gaude, felix Suecia | laudans ſaluatorem | qui de Britannia | tibi dat paſtorem.

(*c*) Gaude, parens Britannia, | de tante prolis munere | exulta magis Suecia | de nouo lucis ſydere.

(*d*) Percuſſus eſt lapidibus | Eſkillus ſicut Steffanus.

(*e*) O proles Britannie | recta via morum | preſul Sudermannie | tutor orphanorum | te collaudat hodie | digne gens Suecorum | quam, pater exime, ducas ad regna polorum.

Theſe Saints were long commemorated in Sweden, 'quos direxit Anglia | noſtre ſalutis gracia | et quos produxit Suecia | qui modo ſunt in gloria; | hos petimus humiliter | et credimus ſtabiliter | quod noſtra ſint refugia.'

¶ The liſt of Britiſh miſſionaries might be eaſily lengthened by quoting the names of S. Ulfrid, Bp. and M. (28th January, 1028), of Roduard, Richolf, Edward, Grimkell, Rudolf, Bernhard, Thomas, and others, who, with S. Henry of Upſala, were pioneers of Chriſtianity in Sweden and Finland. It ought to be more clearly underſtood that it was Britons who firſt overthrew idolatry in theſe lands, who built Chriſtian Churches, not Academies of Science, but Schools of Jeſus Chriſt. It was our fellow-countrymen who, 'by the innocency of their lives and conſtancy of their faith even unto death,' eventually tamed and won the hearts of the ſavage people of Sweden, a country till then over-run with ignorance, vice, and ſuperſtition, who taught theſe barbarians to ſing 'the Lord's Song in that ſtrange land.' Theſe were the ſpiritual forefathers of the *Veteres Epiſcopi*, of whom Theodoric Petri, of Nyland, rightly ſpeaks in terms of the utmoſt veneration—'ſuch as found out muſical tunes and recited verſes in writing.' Piæ Cantiones is in itſelf ſufficient witneſs to the influence and to the reſults of the teaching of theſe Britiſh clergy men, who were ſecond to none in Europe in their love and knowledge of Plainſong and Medieval Muſic, and of the capabilities and beauties of the Gregorian Eccleſiaſtical Modes. Of theſe ancient Finniſh Melodies, reinforced as they have been by contributions from Germany, France, Poland, and Bohemia, it may be propheſied that they will ſurvive, when much later-written muſic ſhall have periſhed. While to Petri himſelf, the compiler of Piæ Cantiones, the words of the old heathen poet Callimachus (*c.* 260 B.C.) may not inappropriately be applied:

ἀλλὰ σὺ μέν που . . . τετράπαλαι σποδιή,
Αἱ δὲ τεαὶ ζώουσιν ἀηδόνες ἦσιν ὁ πάντων
ἁρπακτὴρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ.

('Although

('Although [Petri], methinks, thou thyſelf art long, long time ago turned to duſt and aſhes, yet thy nightingale-notes do ſtill live on. On theſe that ravager of all things, Death, ſhall ne'er lay hand.')

LXXVIII. Magnvm nomen domini. ¶ This ought to have appeared earlier in the book, as the concluding part of No. III (*Reſonet in laudibus*); but, through an unfortunate overſight, it was there omitted. However, *Magnum nomen Domini* is often printed, by M. Prætorius and others, as a ſeparate *Cantio*. Therefore, that nothing be loſt of Piæ Cantiones, it is here printed out of place, with the recommendation that it be ſung as a Carol complete in itſelf; or, better ſtill, as a chorus to *Reſonet in laudibus*, and, anyhow, as a fitting cloſe to Petri's admirable collection of ancient ſong.

Laus, honor, virtus Domino,
Deo Patri, et Filio,
Sancto ſimul Paracleto!—Amen.

List of some of the Principal Works to which reference is made in the foregoing Explanatory Notes

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BOEHME [Franz Magnus]. Altdeutſches Liederbuch. Volkſlieder der Deutſchen nach Wort und Weiſe aus dem 12 bis zum 17 Jahrhundert. Leipzig. 1877. [*Words and muſic.*

BREITKOPF AND HAERTEL. Denkmäler deutſcher Tonkunſt. Erſte u. Zweite Folge. Leipzig. [Many vols.] [*Muſic and often the words alſo.*

CAROLS FOR CHRISTMAS-TIDE. Set to ancient melodies by Thomas Helmore; the words by John Mason Neale. London. Novello. 1853.

CAROLS FOR EASTER-TIDE. Set to ancient melodies by Thomas Helmore. The words, principally in imitation of the original, by John Mason Neale. London. Novello. 1854.

CHEVALIER [Ulysse]. Repertorium Hymnologicum. Louvain. 1892-1904. 3 vols. [*Firſt lines of Hymns, with references.*

DANIEL [Hermann Adalbert]. Theſaurus Hymnologicus. Halis. mdcccxli-mdcccclvi. 5 vols. [*Words only.*

DREVES [Guido Maria] and BLUME [Clemens]. Analecta Hymnica Medii Ævi. Fifty vols. 1886-1907. See eſpecially Vol. I [Cantiones Bohemicæ]; and Vol. XLV*b* [Cantiones Svecicæ, pp. 131-179]. [*Words; with Tunes occaſionally.*

DU MÉRIL [Édélestand]. Poéſies populaires latines du moyen âge. Paris. 1847. [*No muſic.*

JULIAN [John]. A Dictionary of Hymnology; Reviſed Ed. with New Supplement. London. Murray. 1907. [*No muſic.*

KEHREIN [Joseph]. (i) Kirchen und religiöſe Lieder aus dem zwölften bis fünfzehnten Jahrhundert. [Anhang.] Paderborn. 1853. [*Words only.*

(ii) Katholiſche Kirchenlieder, Hymnen, Pſalmen aus den älteſten deutſchen gedruckten Geſang-und Gebetbüchern. 4 Bde. Würzburg. 1859-1865.

'*Die älteſte katholiſche Geſangbücher von Behe* [*Vehe*], *Leiſentrit, Corner und andern.*' [*No muſic.*

KLEMMING [Gustaf Edvard]. (i) Hymni, Sequentiæ et Piæ Cantiones in Regno Sueciæ olim uſitatæ. 1885. [Klemming I]. [*No muſic.*

(ii) Piæ Cantiones. S. Trinitas; Jeſus Chriſtus; S. Spiritus; S. Maria. Holmiæ. 1886. [Klemming II]. [*No muſic.*

(iii) Piæ Cantiones in Regno Sueciæ olim uſitatæ. Sancti Exteri. Collectionum noſtri ævi Supplementum è fontibus Sveticis depromptum. 1887. [Klemming III]. [*No muſic.*

(iv) Latinſka Sånger från Sveriges medeltid. Cantiones morales, ſcholaſticæ, hiſtoricæ in Regno Sueciæ olim uſitatæ. Holmiæ. 1887. [Klemming IV]. [*No muſic.*

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